

Newsletter

Royal Academy of Music No 13 Spring 1997



New Moves

The Academy's Principal, Curtis Price, reports on some exciting developments for 1997

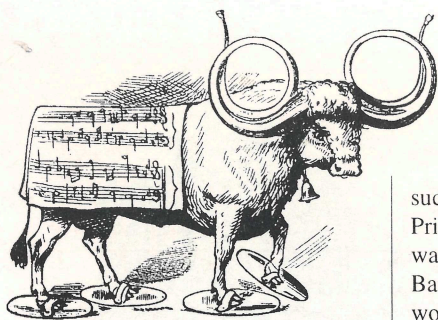
The Academy is now well into the celebrations that mark our 175th Anniversary. We have already had a series of distinguished concerts and recitals, and one event must be singled out: Sir Colin Davis spent a week in the Duke's Hall rehearsing and giving two performances of John Copley's semi-staged production of *Così fan tutte*. Many people thought it superior to Covent Garden's production which was running simultaneously. Everyone was exhilarated, including, it would seem, Sir Colin, who has agreed to return in the near future to conduct another Mozart opera.



Sir Colin Davis rehearses the Royal Academy of Music Sinfonia and singers from the London Royal Schools' Vocal Faculty Opera Department in the recent production of *Così fan tutte*.
Left to right - Mary Nelson, Geraldine McGreevy, Leigh Melrose, Alison Kettlewell and Henry Moss
Photo: Hanya Chlala

I am pleased to announce new appointments in composition and contemporary music. Melanie Daiken is the new Head of Department, taking over from Paul Patterson who, after 25 years as professor and head, has assumed the Manson Chair of Composition. Paul will continue to direct the Contemporary Music Festivals. Ex-Academy student Professor Sir Harrison Birtwistle has been appointed Director of Contemporary Music, a mainly advisory role, though Sir Harry has been seen quite a lot lately at the Academy. With funds provided by the Britten-Pears Trust, the Academy has established the Benjamin Britten Professorship. The first holder will be the brilliant young composer and conductor, Thomas Adès.

Finally, there are very positive signs that, with the help of the National Lottery, the Academy will be able to buy the large building next door, No 1 York Gate. This will provide a badly needed recital room to complement the Academy's already over-worked facilities, 30-40 extra teaching and practice rooms, and a suitable home for our library and special collections. Part of York Gate, one of the 'palaces' designed by John Nash in 1811 to grace the main entrance to Regent's Park, was actually occupied by the Academy until the war, when the lease was sold to raise money to repair bomb damage to the main building. The 'bridge' connecting the two buildings still exists, and I've talked to one or two older alumni who remember using it. The re-acquisition of York Gate will complete our island site, allowing the Academy to expand in the only direction it can. This is just the boost we need to propel the Academy into the next century.



RAMabout

New appointments

Succeeding Jean Harvey as Head of Strings from July 1997 is David Strange. In his distinguished career as a performer, David has been principal cellist of both the Royal Philharmonic Orchestra and the Royal Opera House Orchestra, Covent Garden. He is Head of String Studies of the European Union Youth Orchestra and professor of cello at the Academy.

Other new appointments include Joshua Bell (visiting professor of violin from September 1997), Dame Gillian Weir (visiting professor of organ), Jonathan Finn from Sibelius Software as consultant to the composition department, Edward Carroll, John Webb and Jeremy West to the brass department, Michael Collins (visiting professor of clarinet) to the woodwind department, and Maria Curcio in the keyboard department.

Gyorgy Pauk has been appointed Ede Zathureczky Professor of Violin. Zathureczky was born in Hungary and became the star student of the famous violin teacher, Jeno Hubay, the founder of the acclaimed Hungarian Violin School as well as the Principal of the Franz Liszt Music Academy of Budapest. He became Hubay's



Ede Zathureczky with his young pupil, Gyorgy Pauk

successor both as professor and Principal of the Academy and was the sonata partner of Bela Bartók. Several of Bartók's works were premiered by him in Hungary. Gyorgy Pauk studied with Zathureczky at the Liszt Academy from the age of 13 until 1956, becoming his favourite pupil. Gyorgy considers himself as the representative and follower of this line. Zathureczky became principal professor in Bloomington, Indiana, following his emigration to the USA in 1956. He died in 1959.

Conductors course

The Academy's Conductors' Course continues to go from strength to strength and attract international interest. There are 27 applicants for the one or two places available in September 1997. Countries represented are Italy, Spain, UK, Mexico, Sweden, USA, Poland, France, Greece, Denmark, Switzerland, Canada and New Zealand.



A toast to the great Ruggiero Ricci, whose recital in the Duke's Hall in October was rapturously received. Ruggiero Ricci with violin professors Jean Harvey, Clarence Myerscough, Maurice Hasson and Howard Davis. Photo: Rita Castle



Conductor Riccardo Chailly is presented with Honorary Membership of the Academy. Left to right, Dr Donald Mitchell, a member of the Governing Body, Riccardo Chailly, the Principal and Chairman of the Governors, Guy Whalley. Photo: Rita Castle



Charles Middleton-Smith, a partner in Edge and Ellison, solicitors, receives the ABSA Pairing Scheme Award from the Rt Hon Virginia Bottomley MP, Secretary of State for National Heritage, to mark the company's sponsorship of the Ron Goodwin Evening of British Classics in the Academy's June 1996 Film Music Festival. Left to right, Principal Curtis Price, the Rt Hon Virginia Bottomley MP, Charles Middleton-Smith and Peter Shellard, the Academy's Director of Development. Photo: John Paul Stankowski

New commissions

Benefiting from an imaginative partnership between the Academy and the Newark School of Violin Making, the Academy's Baroque Orchestra has given its first concert with instruments commissioned from Newark students.

The orchestra had previously been using modern instruments, but a decision by the Academy to invest in Baroque ones led David Rattray, the Academy's Instrument Custodian, to visit Newark to see students' work. Impressed, he invited seven final-year students to make instruments for the RAM, giving them access to study violins by Tecchler, Steiner and Amati in a Baroque set-up. The six violins and one cello were completed over six months and were with Academy students 'within a week', says Rattray. For the Newark students, the greatest challenge was to build an instrument with a very different specification from the ones they had previously made on their course, while still having to produce one modern instrument as the other part of their final assessment. However, the advice they were able to receive as they proceeded more than outweighed the additional stress, according to Robin Aitchison, one of the students commissioned and now working with David at the Academy. 'It ended up being the best instrument I made at Newark,' said Robin.

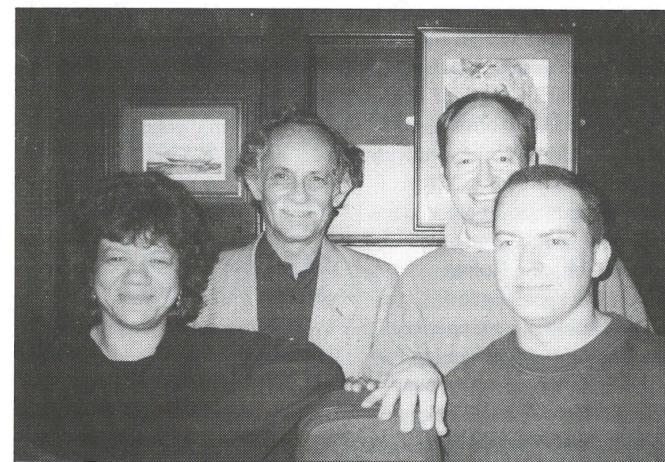
Generous support

The Academy continues to receive financial support from a number of individuals, charitable trusts and companies. Our special thanks are due to Mr Adam Johnstone OBE HonFRAM for the Broadwood Trust's endowment of the new post of Broadwood Visiting Professor of Piano.

We also gratefully acknowledge our other recent benefactors who include: Dr J F Ackroyd, the Laura Ashley Foundation, Mrs Pamela Barnett, Bass plc, Mrs Barbara Cantelo, Cazenove & Co, John Dickinson Stationery Ltd, the Dixons Foundation, Edge and Ellison, the Freemasons' Grand Charity, the Guardian Royal Exchange Charitable Trust, the Kobler Trust, the Leathersellers' Company, the Edgar Lee Foundation, the Leverhulme Trust, Sir Jack Lyons, M & G Ltd, Morgan Stanley International, Mr G M Morrison, the Noswad Trust, the Pilgrim Trust, the RAM Friends, the RAM Guild, the Really Useful Group Ltd, Jaques Samuel Pianos, Rothmans UK Holdings Ltd, Top Wind, the Wolfson Foundation and the Woolwich Building Society.

Many people have also been kind enough to make gifts to the Library. The most important acquisition recently has been Henry Calthrop's gift of papers and diaries of Henry and Jessie Wood and the autograph manuscript sketch of Vaughan Williams's *Serenade to Music*, signed by the composer and dedicated to Henry Wood. The late Arthur Jacobs also lodged the collection of primary and secondary sources used for his biography of Henry J Wood.

For other gifts of books, sheet music, parts and CDs, the Library thanks Trevor Barnard, Ed Carroll, Jim Gawler, Ruth Green, Jonathan Jackson, Stephen Kenyon, Eileen Lawrence, Derrick Puffett, Betty Sagon, Erica Simpson, Roger Vogel, Stanley Walton, the CYM Library, the BBC Music Library and Anon. A gift of piano music scores from the library of David Maxted Jones was donated by his son Nicholas Maxted Jones (1967).



Penny Filer (1984), Brian Mack (1958), Justin Pearson (1979) and Callum McLeod (1983) at the Foundation's Offices

The Craher Prize 1997

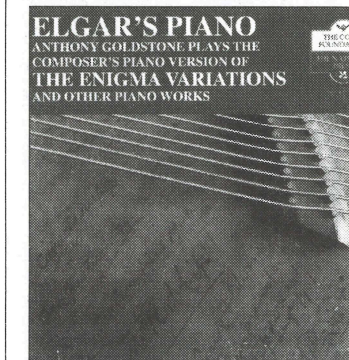
The Craher Foundation was formed by Walter Craher in New York in 1995. After a distinguished career in Wall Street, advising many of America's most important financial institutions, Mr Craher has formed a foundation to support talented young artists, fulfilling his lifelong passion for both the visual arts and classical music.

The Foundation has successfully approached both individuals and corporate sponsors sympathetic to the conditions and needs of young artists, thereby establishing a fund from which bursaries and prizes will be awarded.

Brian Mack (1954-58), Justin Pearson (1974-79), Penny Filer (1981-84) and Callum McLeod (1978-83) have been approached by the Foundation to administer the fund in Britain. They will also act as adjudicators as and when necessary.

Awarded this year, amongst other bursaries, will be a prize of £1000 given to an outstanding student talent at a London music college - the Craher Prize. The winner of this prize will also be presented with the handsome Craher Trophy and offered an appearance at a prize-winners concert. A suitable venue is being sought for the prize, which will take place in October, and further details will follow.

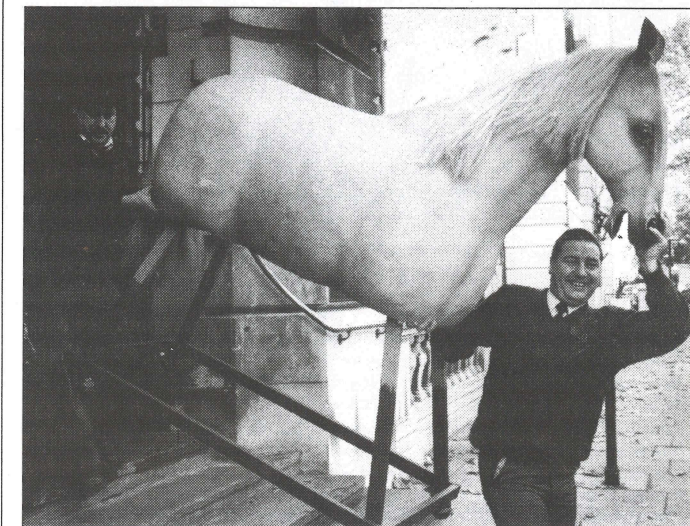
Elgar's Broadwood Piano



Anthony Goldstone plays the composer's piano version of *The Enigma Variations* and other piano works on Elgar's 1844 Broadwood piano, recorded for the National Trust by the Cobbe Foundation. The piano was presented to the Academy by The Broadwood Foundation in 1989, and transferred on permanent loan into the care of the Cobbe Foundation. This is the first recording of the instrument itself and also of the piano version of *The Enigma Variations*. In 1992 David Hunt, the restorer, managed to track down a set of mid-nineteenth century Broadwood hammer coverings to replace the felt and the effect on the sound was quite miraculous. The soundboard has inscriptions in Elgar's own hand writing of works composed at the instrument.

Double bass news

Richard Alsop (1995) has been appointed No 4 with the English National Opera, Ryan Smith (1996) has been on tour with the London Chamber Orchestra (conductor Christopher Warren-Green) in the USA and also performing with the London Symphony Orchestra, Duncan Goode (1996) has trials with the English National Opera and the Hallé and Steven Shingler (1996) extra work with the BBC Symphony Orchestra and English String Orchestra. Duncan McTier's classes are proving to be a great incentive to practise - terror is always a great motivator!



Prince Charming's horse gives up on the Academy. Photo: Hanya Chlala. From the London Royal Schools Vocal Faculty Music Theatre Course production of Sondheim's *Into the Woods*, 1996

Gifts, Archives, Lost and Found



Marion Padden (née Kent) at Graduation in the 1930s



Mary Hamilton, aged 91

MARION PADDEN (née Kent) left the Academy in 1932. She has donated her beautiful and fragile lace graduation dress, white kid gloves, medals, certificate and sash. These will be displayed for a period in a glass case in the foyer of the Principal's office, and then the dress put away so that the fabric does not become damaged.

MARY HAMILTON, who is 91 years of age, continues to appreciate listening to music and until last year regularly attended local concerts. She has most kindly donated her sash and medals to the Academy, for which we are most grateful.

Missing painting



The above painting, 'The Apotheosis of Handel', is missing from the Academy. Painted onto board, it is possibly by Cipriani and the image was engraved by Bartolozzi for the admission ticket for the Second Performance at the Pantheon, 27th May 1784. The engraving is reprinted by Burney as Plate IV to his volume *An Account of the Musical Performances in Westminster Abbey in Commemoration of Handel*, 1785, where the design is described as 'Handel composing sacred Music; the Genius of Harmony crowning him, and a Seraph wafting his Name to Heaven.' Inscribed on the ribbon at the top with the opening lines of Dryden's *Song for St Cecilia's Day* (1687 - set by Handel in 1739 - 'From Harmony, from Heavenly Harmony this universal frame began'; on the scroll held by the Seraph 'Handel'. The painting was presented to the Academy by Mr W H Quarrell and noted in the Minutes on 1st February 1940. The National Portrait Gallery photograph of the painting says 'From W H Quarrell, who possesses the painting, 1940 - By Cipriani engd. by Bartolozzi. The same image was also engraved at a later date by J Swaine. Please contact Janet Snowman at the Academy if there is any knowledge of its whereabouts - any information will be treated in confidence. The painting measures approximately 12 x 10 inches (site).



Bink is the name of the third CD to feature students from the Academy's full-time four-year jazz course. The subtitle, *Jazz Continuum 1996*, is a reflection of the ongoing process of making such CDs. It also reflects the guiding principle of the course, which is to develop creative jazz performers and composers who are also aware of the importance of the jazz tradition. The album was produced by Graham Collier, artistic director of the Jazz Course, and Hugh Frazer, who also conducted the jazz orchestra, and recorded by Kirsten Cowie in the Thorn EMI Recording Room at the Academy. The project was made possible through the generosity of Mike Abrams and thanks are due to Mike; the Principal and staff of the Academy for their support. The Jazz Course also wishes to thank Peavey Electronics and Zildjian Cymbals for their loan of equipment. Performing are *trumpets* Patrick White, Duncan Mackay, Henry Collins, Steve Fishwick, Edward Benstead; *trombones* Matt Colman, Michael Feltham, Robert Dowell and special guest Adrian Halliwell; *saxophones* James Knight, Amy Gamlen, Osian Roberts, Ian Price, Matt Stewart; *flute* Gareth Lockrane; *piano* Steve Corley or Tom Cawley; *bass* Andy Tolman or Julian Cox; *guitar* James Fenn or Mark Cox; *drums* Mark Lloyd; *percussion* Matt Fishwick and Bob Knight. The CD is available from the Jazz Office at the RAM (0171 873 7338) at a cost of £10 - students and staff £5. All music is performed and composed by students of the jazz course.

The *Guardian* reviewer said of a departmental concert on 1st March in the Sir Jack Lyons Theatre: '... jazz professor **Graham Collier** led a band of precociously hard-nosed virtuosi through a taxing repertoire of originals and classics ... if they can deploy these new energies to combat the pervasive grip of the neo-classical movement in jazz, the ways they will find to make the music afresh should be worth waiting for.'

Park Lane Group New Year Series 1997

CONCERTS IN THE 1997 Park Lane Group Young Artists New Year series were given by pianist **Roderick Chadwick**, soprano **Geraldine McGreevy** with pianist **Chris Gould**, guitarists **Stefan Hladek** and **Peter and Zoltan Katona** (duo), bassoonist **Julia Staniforth** with pianist **Sophia Rahman** and violist **Ashan Pillai** with pianist **Sophia Rahman**. **Nicholas Oliver** accompanied Catherine Tunnell and **Nigel Foster** accompanied Jeremy Huw Williams. **Christopher George** led the Brunel Ensemble, and composers **Alwynne Pritchard**, **Adam Gorb**, **Nicholas Maw**, **Michael Berkeley** and **Richard Rodney Bennett** had works performed in the series.

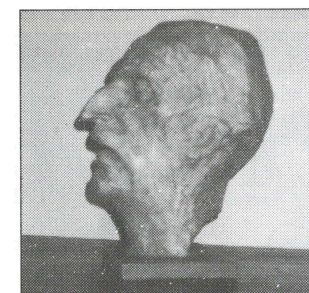
William Alwyn Society

William Alwyn attended the Academy as a student and was professor of composition from 1926 to 1955. Andrew Palmer is the secretary of the William Alwyn Society and conductor and composer Vilem Tausky has agreed to become the Society's Patron. The society has been growing steadily and has members in the UK, Belgium and the USA. The third *Newsletter* includes details of the World Première of Alwyn's opera *Miss Julie*, to be directed by Benjamin Luxon in the Theatre Royal, Norwich in October. William Alwyn wrote scores for many documentaries and feature films including *Odd Man Out*, *The Rocking Horse Winner*, *The Winslow Boy*, *Mandy* and *Carve Her Name with Pride* as well as symphonies and concertos. You may contact Andrew at 51 Bailey Street, Old Basford, Nottingham NG6 0HD should you require further information. Tel 0115 978 0863 or visit the web-site at <http://www.cityscape.co.uk/users/dy25/alwyn/>

Gagliano Cello

The Academy is delighted to have received the gift of a Nicolo Gagliano cello dated 1764. This instrument is very rare and is in fine condition. It was presented by Queenie Grenside, who studied at the Academy in 1922. She was a pupil of Herbert Walenn and played for many years with Ernest Read. David Rattray will be including pictures and narrative information about this cello in the forthcoming second edition of *Masterpieces of Italian Violin-making*, which deals with the Academy's prestigious instruments and which will be available next year.

Bust of Otto Klemperer



A terracotta bust of conductor Otto Klemperer by Nigel Constan has been donated to the Academy from the Estate of Adam Kurakin and Jonathan Allsop. This will further enhance the Academy's collection of scores, batons and a portrait of Otto Klemperer by Georg Eisler, previously donated by Lotte Klemperer.

Thank you to ...

Lilian Strange, a member of the Friends of the RAM and mother of violinists **Alison Strange** (1990), who so very kindly introduced a friend to the Academy, who was giving away concert clothes - the orchestral office was delighted with this most useful supply of dinner jackets, bow ties etc. If any reader has redundant DJs etc which they would like to add to this new orchestral wardrobe, please do contact Mary Barber, orchestral manager, on 0171 873 7326. White jackets and tails, in particular, would be welcomed with open arms.

A Royal Harp

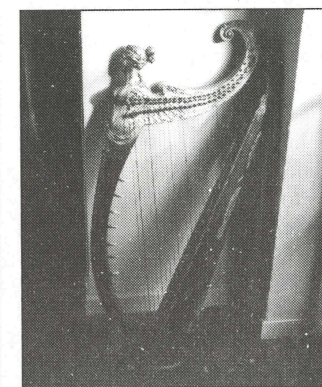


Photo: Antonia Reeve Photography

The small harp (left) was made by Egan of Dublin 'together with one more the only exactly similar one in existence also made by Egan to present to George IV on his visit to Ireland.' It was bequeathed by Mrs E R Hastings Parker, 1899. A note reads: 'The pegs are studded with Irish diamonds, the tone is very sweet and it will be observed that the compass is that of the old single action French harp. It is played by resting the foot on a small rest and ribbons around the neck to keep it in place'. The twin of the Academy's harp is in Trinity College, Dublin and the Edinburgh University Collection of Historic Musical Instruments has a similar though more simple version (*see right*), also painted green with gold filigree decoration. Arnold Meyers, from Edinburgh University, would be delighted to hear of any repertoire written for this portable harp. Any ideas?

Carmel Kaine's visit

CARMEL KAINE (1959) visited the Royal Academy in the first week of February. She took one of the Monday evening performance classes and attended the symphony orchestra's concert which was conducted by Gennadi Rozhdestvensky. Carmel was a professor at the Academy for 14 years and a student of Frederick Grinke for three years before going to the Juilliard School for postgraduate studies with Ivan Galamian. Last January-February she was guest professor at Michigan State University for seven weeks and was invited to give a masterclass and recital at the Eastman School of Music. One of her students from Brisbane (she is currently Head of Strings at the Queensland Conservatorium) is in his second year of study at the Juilliard School with Dorothy Delay, and will be graduating this year.

She is hoping that her visit to the Academy will promote interest in both students and professors coming to the Queensland Conservatorium (Griffith University), which has

an international faculty, on an exchange programme. There is a chamber orchestra and a symphony orchestra with which it is possible to gain freelance work after an audition process. The cost of living could be half of that of the UK, and a blue sky is to be relied upon most days!

Sir Arthur Sullivan's Californian family



Scott Hayes, great great-nephew of Sir Arthur Sullivan, plays Sullivan's small Broadwood piano when he visited the Academy with his wife, Kitty, last summer to view the collection of memorabilia and the Sullivan Archive, of which Arthur Jacobs, who died recently, was Honorary Archivist. Scott Hayes recently presented a paper entitled *Arthur Sullivan: The Californian Connection* at the Seventh Sullivan Festival held at Keble College, Oxford.

Honorands 1997

The Directors of the Academy have conferred the following awards at a meeting of the Honours Committee in January.

Fellows of the Royal Academy of Music (FRAM) David Bedford, Susan Bullock, Nicholas Daniel, Annie Lennox, John Price, David Russell, Elizabeth Wallfisch

Honorary Membership of the Royal Academy of Music (HonRAM) Michael Collins, Imogen Cooper, Jonathan Freeman-Attwood, Kurt-Hans Goedicke, Elton John, Lutz Köhler, Sheila Nelson, Maxim Vengerov, Judith Weir

A Visit to India

CONDUCTOR and cellist **Orlando Jopling** (1996) and horn player **Jorge Renteria** (1995) visited Bombay last November, teaching, coaching and conducting/playing with the Bombay Chamber Orchestra. The project, sponsored by the British Council in Bombay, allowed them to spend three weeks coaching the players and giving individual tuition both to members of the orchestra and other young players. They found a huge amount of enthusiasm and commitment, not even dulled by the scheduled daily rehearsal time of 7am. They were thrilled by the talent shown by the members of the orchestra, despite the poor condition of the instruments due to the absence of repairers and accessories, and the lack of regular tuition. The final concert, played to a packed house, was a great success, as was the joint recital they gave at the British Council's theatre. They would like to especially thank Miss Jini Dinshaw from the Bombay Chamber Orchestra Society for her tireless work and hospitality, and also John Edmundson of the British Council, not just for the 'office work', but also for joining Jorge in the horn section.

Heaven sent

Professor of percussion
NICHOLAS COLE writes
about the recent English National
Opera production of *Die
Soldaten*

The recent production of Zimmermann's *Die Soldaten* at the English National Opera was a remarkable event by any standard. The music in particular received general acclaim. This was entirely due to conductor Elgar Howarth, who handled the huge forces with a deftness of touch which unravelled the complex score. The end results were performances which were both musical and impressively accurate.

The score calls for a total of 16 timpani/ percussion players, and an impressive array of instruments. Zimmermann suggests that, if the percussion will not fit in the pit, other possibilities should be used. In the Coliseum, a storage area in the roof backstage was refloored and redecorated for us. This was accessible either through the front of house or by an ancient narrow wrought-iron spiral staircase. For safety reasons we always used this staircase in order of size, largest lower down, in order to prevent the entire section being wiped out at one go. Modesty compels me to conceal my position in the order. Nine percussionists and a pianist played in this room, which was equipped with an abundance of TV monitors, headphones, microphones and our own conductor. The remaining timpanists/ percussionists were all off-stage, with the exception of **John McCutcheon** (1985), who was the lone timpani player in the pit.

The arrangement of the percussion parts was extremely complex. There were two separate scores for tuned and untuned percussion, which meant that players not only had to change instruments but also continually to switch scores. **Michael Doran** (1984) spent hours making these parts playable, and his arrangement was a brilliant study in logistics. The section worked as smoothly as clockwork from the first rehearsal, much to Gary Howarth's amazement, and we were all delighted when, later in the run, Michael Doran was appointed Principal Percussion at ENO.

With so many players involved, rehearsals were more like social gatherings than 'work', even though the music was extremely difficult. Of the 16 players, seven of us were from the RAM and we had all been taught by Jimmy Blades in lessons or masterclasses. He was a truly inspirational teacher. Whilst all the intricate techniques had to be learnt, he would illustrate them

with wonderful stories of past players and performances. Sometimes one would be weak with laughter at the end of a lesson (you will be glad to know that at the age of 95, his sense of humour is undiminished, and his relish for sharing his reminiscences is as strong as ever. I saw him the other day, and apart from hearing some new stories, I was also taught a new way to play *Bolero*!). At the RAM, he made us want to improve ourselves as players, but he also taught us to enjoy performing, and to do it with the intensity and exhilaration which lead to real performance. He would have loved to have experienced the camaraderie in the section of *Die Soldaten*. I am sure that some of its success could be traced back to him.

RAM alumni were **Nicholas Cole** (1968), **Stephen Quigley** (1982), **Paul Parker** (1983), **Michael Doran** (1984), **John McCutcheon** (1985), **Joe Cooper** (1995) and **Matthew Turner** (1995).

Thank you to Sir Colin and Lady Davis *Così fan tutte*

London Royal Schools
Vocal Faculty Opera School,
RAM, February 1997

Fiordiligi	Geraldine McGreevy
	Miranda Keys
Dorabella	Alison Kettlewell
	Miriam Murpy
Despina	Mary Nelson
	Jenny Grahn
Ferrando	Henry Moss
	Mark Wilde
Guglielmo	Leigh Melrose
	James Rutherford
Don Alfonso	Richard Morrison

Chorus: Victoria McLaughlin, Ludmila Marchadier, Ee-Ping Yee, Saffron van Zwanenberg, Emma Bell, Hilary Dolamore, Jennie Such, Lawrence Zazzo, José de Sousa, Andrew Forbes, Mark Guerin, Ian Yemm, Andrew Foster, Tim Mirfin, Robert Rice, Nyle Wolfe

Conductor Sir Colin Davis
Producer John Copley
Assistant to the Director Peter Shayne
Associate Conductors Nicholas Kok, Michael Rosewell
Costume design Prue Handley
Leader of Orchestra Ilkka Lehtonen
Harpichordist John Constable



James Blades pictured at a masterclass at the Academy a couple of years ago
Photo: Rita Castle



Lady Davis is presented with Honorary Membership of the Academy by Chairman Guy Whalley. She has worked tirelessly over the last five years to raise funds for Alexander Technique lessons at the Academy

RAM, June 1973

Fiordiligi	Derril Brown
Dorabella	Felicity Lott
Despina	Susan Varley
Ferrando	David Rendall
Guglielmo	Christopher Blades
Don Alfonso	Timothy Colley
<i>Chorus:</i> Vivienne Bellos, Carys Dosser, Maria Moll, Beryl Korman, Ann James, Lorna Washington, Elisabeth Burnett, Penny Langrish, Vaninne Parker, Peter Crowe, Graham Preston, Philip Watkins, Richard Coverley, Nicholas Folwell, Terence Davies, Mark Wildman and Mark Rowlinson	
<i>Director of Opera</i> John Streets	
<i>Conductor</i> Philip Simms	
<i>Assistant to the Director</i> Mary Nash	
<i>Assistant Conductor</i> Antoine Mitchell	
<i>Lighting</i> Stephen McNeill	
<i>Leader of Orchestra</i> Monica Huggett	

Times Past

FANNY DICKENS (Frances Elizabeth Dickens) was born in 1810 and among the Academy's first intake of students. Valerie Rachele Smith (née Reeves, 1952), has contributed the following extracts from *Charles Dickens: his life, writings and personality* by Frederick G. Kitton, Caxton Publishing Company, London.

'By a stroke of good fortune the daughter, Fanny, who had a decided talent for music, was admitted a pupil at the then recently established Royal Academy of Music, through the recommendation of a pianoforte-maker in Soho.'

'... Fanny, inspired the creation of Kate Nickleby, and her husband Henry Burnett assured the present writer that the original of Nicholas, the hero of the story, had been identified with himself; the figure and dress of Nicholas, as delineated by 'Phiz' in his illustrations, so much resembled Mr Burnett's that many came to the conclusion that he posed for the hero of the novel. I remember, observed Mr Burnett, going one night into a room at the English Opera House before dressing for the opera and then for the first time hearing a shout, 'Welcome Nicholas Nickleby'. After that it was common to address me so in many places ...'

'Anxiety respecting the health of his sister Fanny now took possession of him. She had married Henry Burnett, a professional vocalist and teacher of singing, and while singing herself at a party in Manchester, she suddenly broke down, a subsequent medical examination disclosing symptoms of consumption; her death, which took place in the summer of 1848, grieved the novelist exceedingly.'

On the set of BBC TV's 'East Enders'



Catherine Rattray horn, David Gordon Shute tuba, Richard Harris trombone, James Arnold and Toby Coles trumpets perform at the BBC TV *East Enders* Christmas Party outside Kathy's 'caff' and opposite The Vic, Christmas 1996

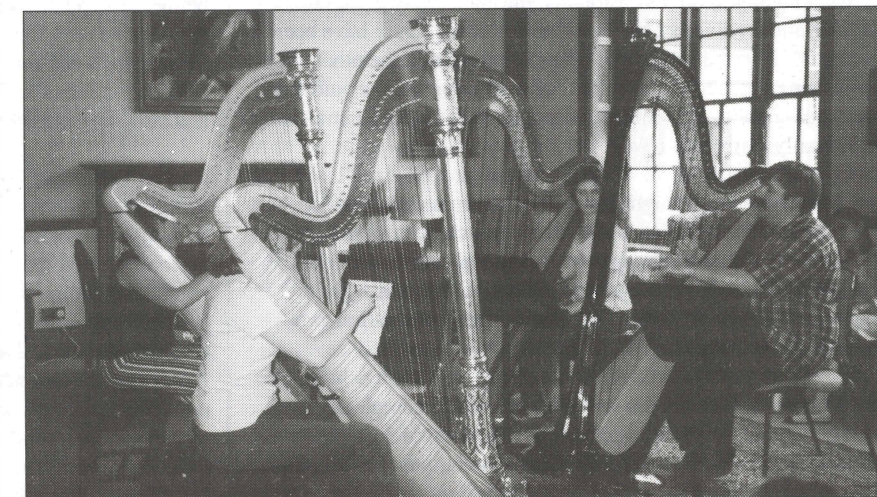
From the Harp Department

Professor of harp, **SKAILA KANGA**, writes:

The first day of the academic year held a wonderful surprise for our harp students - the arrival of a brand new Lyon and Healy concert grand harp. We would like to say a huge thank you to the Principal, Curtis Price, for his wonderful support. 1996 was very exciting for us. The Film Music Festival was such a worthwhile experience for our harp students. All my musical colleagues, as well as the composers themselves, mentioned how well the harps had played. It was indeed an uplifting experience. We also had two excellent masterclasses in the summer term. The first was given by Hugh Webb, who gave us such a boost in our confidence to improvise on the harp, and secondly, Aline Brewer came to give a splendid insight into the real world of being an orchestral harpist.

A major highlight was the performance of *D'Altri diluvi* by composer **Paul Pellay** (1990) for flute, clarinet, harp and string quartet, which was our department's special commission for the year. It is an invaluable addition to the repertoire. This year's new work is by Joyce Koh for flute, viola and harp.

I would like to quote a paragraph from Paul Pellay's letter to me. 'These days it seems to be harder and harder for any composer whose worth his or her salt to get anything like a decent performance; it made yesterday's event all the more pleasurable and gratifying for me. It wasn't just the excellence of the performance, which made for such a satisfying experience, but also the players' quite transparent enthusiasm for the task in hand. An American oboist friend of mine with whom I've worked recently remarked to me some weeks back apropos composers and performers: 'We need each other'. It was a sentiment which yesterday's concert brought home to me more strongly than ever. Performers today can ill afford to shun living composers any more than composers can afford to stay hidden away in their ivory towers. And what I've experienced these past few days with *D'Altri diluvi* is, I'm convinced, the way forward for both composers and performers. I'd like to think that this will be the start of something fruitful for all sides concerned.'



Hugh Webb with students in an ensemble masterclass



Paul Pellay (far right) with Gretchen Dunsmore clarinet, Amy Langley violin, Alison Dods violin, Gary Arbutnot flute, Michael Leaver viola, Ben Rogerson cello and Rachel Davies harp

Aussie Rules

Pianist **ROBERT KEANE** (1987), who studied at the RAM and completed his doctorate through London University, writes from Australia.

Recently I recorded a CD in a Sydney studio, at a place recommended to me by a musician whom, ordinarily, one could trust! *Rule No 1:* Always check the studio yourself. I had booked ten hours of recording time, but my time in Sydney was limited. *Rule No 2:* Never have limited time when recording. When I arrived at the studio I was a little alarmed at the general shabbiness, but decided I was just fussy. *Rule No 3:* Always be fussy when recording.

The piano looked okay, but what was that bunch of tissues doing jammed under the right pedal? I soon found out. When they were removed the pedal wiggled violently, left to right. Also, there was an alarming metallic knocking noise as the pedal was raised. I almost went home then and there. *Rule No 4:* Follow your instincts. Instead, I spent the next 45 minutes under the piano on the floor (never wear good clothes when recording) and pulling out all the innards to see where the problem lay. I think it all began with the purchase of this piano! There was broken glass, wire, a screw or two, several dead creatures and a lack of felt where metal should meet metal. I further found that when the left pedal was depressed, the right pedal refused to work at all. *Rule No 5:* Go home when both pedals areIt's alright', said the recording engineer, 'the last pianist who played this piano was at the Moscow Conservatory'. Who did he mean - Tchaikovsky? It's true, as he went on to say, that the bass sounded cello-like. I'd have preferred it to sound piano-like. But I soldiered on. Occasionally, during a really good take, I got a little annoyed with 'Cut! Pedal noise.' But it can't have been more than three hundred times. When I noticed that the other persons using the studio had bald heads and earrings, I should have left but, being politically correct, I stayed. *Rule No 6:* Be musically, not politically, correct.

When I did leave late at night I was more depressed than either pedal. However, when I listened to the playback next morning it didn't sound half as bad, though the instrument, which was not in tune to start with, had not improved overnight (I had brought my tuning hammer, but when three kilos of rust fell off the first two strings I touched, I desisted).

James Joyce-like, I decided it was all part of life's complexity and agreed with Peter Pan that 'life is a very big adventure'. There are good recording studios in Sydney. This was not one of them. I think the moral of the story is summed up in *Rule No 7:* Never record classical music at a studio specialising in Grunge Rock.

Variations on a Theme at the National Portrait Gallery

THE NATIONAL PORTRAIT GALLERY's *Variations on a Theme* - 150 years of photographs of British Composers, which runs until 26th May in the Photography Gallery, celebrates the diversity of musical creativity in Britain over the last 150 years. Although many of the Gallery's paintings of major composers are well-known, its photographic archive contains a large number of sometimes rare images which are seldom seen. The range of composers varies widely and includes many former Academy students and professors, including the song-writer Maud Valérie White, Richard Rodney Bennett, Priaux Rainier, John Tavener, William Alwyn, Sir Granville Bantock, Sir Arnold Bax, David Bedford, Sir Julius Benedict, Sir William Sterndale Bennett, Sir Lennox Berkeley and Michael Berkeley, Sir Harrison Birtwistle, Eric Coates, John Dankworth, Brian Ferneyhough, Sir Edward German, John Hullah, Sir George Macfarren, Walter Macfarren, Nicholas Maw, Michael Nyman, Ebenezer Prout, Sir Arthur Sullivan, and others. Academy students are participating in a series of twelve free concerts in the Gallery. No tickets are required should you wish to catch the last few performances on Wednesdays at 3pm. The musical programmes to come will include Songs by Warlock and Delius, The Beatles (Anesha Blair, *vocalist*, Julian Cox, *bass* and Steve Corley, *jazz piano*), the Bliss Quintet and Tate Sonata for clarinet and cello with Eluned Pritchard, *violin*, Nicola Busby *viola* and Lucinda Jackson, *cello* and performances of Britten's String Quartet No 1 and Bridge's *Three Idylls* for String Quartet.

For outstanding achievement

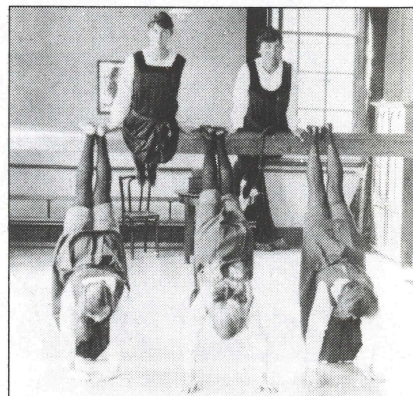


Paul Patterson is presented with the Leslie Boosey Award by Sir John Manduell

The name of Leslie Boosey, past-chairman of the Performing Right Society, is commemorated in the presentation of the Leslie Boosey Award every two years by the PRS and the Royal Philharmonic Society. It honours outstanding service to contemporary music and in November Paul Patterson was announced this year's winner and presented with the beautiful eagle sculpture by Sir John Manduell, the first recipient of the award. Paul is cited as having transformed attitudes towards twentieth-century music, particularly the works of living composers, with the most visible fruits of his endeavours being the Academy's annual International Composer Festivals, which have seen Lutoslawski, Henze, Berio, Ligeti and others visiting for week-long celebrations of their music, making the Academy a focus for contemporary music performance in the capital and attracting important public and media attention in the process.

Paul will celebrate his 50th birthday with performances of *Little Red Riding Hood* by the Zurich Chamber Orchestra and the Tokyo Symphony Orchestra; the *Magnificat* receives a number of performances at the Leith Hill Festival, where it is a set work for the competing choirs. *Cracowian Counterpoints* was performed by the Britten Sinfonia and two of his major choral works, *Te Deum* (Three Choirs Festival) and *Mass of the Sea* (Exeter Festival). The Academy will also mark the occasion with several concert performances of his works. Paul is the new composer-in-residence of the National Youth Orchestra of Great Britain, and will visit Warsaw in September to lecture on his music at the ISCM's International Summer School. He will be BBC Radio 3's *Composer of the Week* in June.

From the RAM Archives



NOT FROM THE NATIONAL PORTRAIT GALLERY EXHIBITION - but an exercise class in the 'new' Marylebone Road building (undated photograph)

The Wallace Collection goes West

JOHN WALLACE, Artistic Director of Brass at the RAM, has just returned from an extensive tour of West Africa with his ensemble, The Wallace Collection



Touring with the Wallace Collection were Simon Gunton, Roy Bilham, Paul Gardham, Robin Haggart and John Wallace

31 JANUARY - Arrived at Lagos airport which was not as chaotic as we'd been led to believe. We were met by Vincent, the airport 'facilitator', who took us to our split abodes - three to Manuela's Lodge and three to the Muson artists flat. Patience is needed - touchdown to central Lagos is a process which took us three hours.

1 FEBRUARY - Set up in the wrong hall first of all. There is a Shell Hall next door to the Agip Hall, which has a striking raked auditorium. The acoustic is good and Madame runs backstage like a rod of iron. Louis, the President of Muson Concerts, went to Marlborough College with Crispian Steele-Perkins, and made us very welcome. The concerts begin early, at 7pm. The hall is air-conditioned. The audience is warm and responsive. They took to the Jeremiah Clarke *Trumpet Voluntary Suite* immediately, laughed at the jokes in Walton's *Facade*, and the expats in the audience enjoyed the music hall tunes in *Edwardiana* which closed the first half. Sir Malcolm Arnold's Brass Quintet of 1960 was an abstract piece that we'd been told the audience might have some difficulty with. In the event, these fears proved groundless and the audience listened throughout with rapt attention, particularly taken by the more virtuosic passages on horn and tuba. Shostakovich was followed by our Africanised Prokofiev which perhaps drew the biggest applause of the evening. Jim Parker's use of *wawa* and *plunger* mutes had the little boys in the audience mimicking the movements of the players. We were called back for two encores. The first, with Roy Bilham springing from the audience playing the *Posthorn Galop* to tremendous shock and surprise, was not enough, and we had to give them our soca dance number, replete with Simon Gunton's gyrating pelvis, to send them home. I think they found it an unusual but stimulating concert.

2 FEBRUARY - Journey to Abuja, the new capital of Nigeria, in two vehicles - one saloon car, one minibus, two drivers, A truly amazing experience for initiates to West Africa and a much longer journey than we'd been led to believe. Stopped for lunch at Jebba and ate pounded yam and fish in a piquant sauce washed down by export Guinness, in a native restaurant replete with mud floor. Felt part of Africa at last. The vehicles were surrounded by hawkers at every stop. Service was most hospitable. When we arrived in Abuja we had been given up for lost. We were pampered and fell to bed in the wonderful oasis of the British High Commission Village.

3 FEBRUARY - When we awoke found ourselves in an enclave of paradise - Italian-built housing to a Polish architect's light and airy design, set in exotic foliage. We set up the concert in the morning around the swimming pool of the High Commission Club, which was within the compound. We were doubtful as to the acoustic properties of the venue, but were pleasantly surprised in the evening. It was really a very good sound and pieces could be

introduced and jokes traded with the audience without a microphone. The audience was mixed - embassies from French to German to Russians and Nigerians. They seemed to have a whale of a time.

4 FEBRUARY - Early starts in West Africa - another 5.30am alarm. This is when Wallace the Bruce gained himself the prize chump's hat by leaving his jacket on the back of the kitchen chair, necessitating a detour back costing an hour. The journey to Ibadan, even though we took advice from the Abuja regulars, was over 12 hours, and not to be undertaken lightly. Round about midday, over a lunch of grasscutter (a form of bushrat with which the group felt a great affinity) and fufu, Andy Thomas and Roy Bilham had worked out a formula for future British Council tours to Nigeria, which started with an international flight to Kano, then a daily itinerary of events in Kano, Kaduna, Abuja, Enugu, Benin City, Ibadan, Lagos by road, with international flight out from Lagos. This would be the most time and cost-effective route given that the road system is in a state of continuous degradation. After lunch, Andy and I sorted out what the National Curriculum should be for music in Nigeria, whilst an amazing landscape of jungle, savannah, clearings, farming and villages just on the plus side of subsistence lurched by, as we drove, zig-zag fashion, African-kamikaze style, sharing the only good bit of road with the oncoming traffic. Ibadan was entered a little after 7pm - estimates vary as to its size from 5 to 15 million. Teeming with life it certainly is, and only a Hogarth could have adequately portrayed the candlelit scenes of the roadside market by the bus station. Our destination was the neo-colonial tranquillity of the International Institute for Tropical Agriculture, which we were glad to reach.

5 FEBRUARY - We rehearsed on the spacious Institute balcony in the open-air, an experience which saw the sylph-like Paul Gardham nearly dissolve in sweat. The noise of our rehearsing James Macmillan's *Adam's Rib* brought the manager of the Institute/Guest House running up to us - not to ask us to stop - but to ask us to play at the primary school next door, which we promised to do at roll-call at 7.30am the following morning before we set off for our workshop with the police band in Lagos at 11am. Hurriedly we resumed the rehearsal indoors in case the diary filled with further requests! The concert that evening, in the steamy Trenchard Hall of the University of Ibadan, was played to a capacity audience, who took rather well to the austerities of James Macmillan's little masterpiece. African audiences like music with spiritual and/or religious significance, and perhaps also due to the presence (we were told later) of 23 Franciscan monks in the audience, the piece was listened through to rapt attention. The audience was augmented by a large number of schoolchildren and private pupils brought by Mrs Inanga, mother of Glen, who studies piano at the Royal Academy. We had taken a Yamaha trumpet out for Glen's brother, who delighted everyone by playing a very easy high C. A talent to watch in future.

6th FEBRUARY 7.30am - First concert of the day at the primary school within the compound of IITA. Did a short presentation of all the instruments and a few funnies, thereby rendering the kids hyper and totally unmanageable for the rest of the day. Felicia Onibon had masterminded a workshop for us with the police band and with girls and boys from schools with instrumental programmes. The needs and capabilities of such a group are enormously diverse, but we gave a mixture of lecture/demo, listening to them play, working with them separately and together on their general awareness (lots of mixed group activity which really broke the ice between the police band top brass and the kids) and then we performed one big piece together. There were many well-trained musicians there whose potential was left latent. I would like to see evidence of the police band working with more with the youngsters, and hope that our visit perhaps opened their eyes to a more satisfying way forward and helps them to spread their collective wings. The first leg of our trip was over, but we hadn't counted on Ghana Airlines!



The Singing Séguins

ALEC STRAHAN writes this first instalment of three, in a story tracing the fortunes of the Seguin family of singers. Edward Séguin is the first to be featured. Among his other distinctions, he was elected chief by an American Indian tribe.

IT WAS QUITE A ROMANTIC STORY as my aunt told it - the gallant captain in the French Navy, with a taste for song, taken prisoner a year or two before Trafalgar and locked up in Portchester Castle, where he entertained his fellow captives by singing to them through the bars of his cell. That was Arthur Séguin, our common ancestor. I tried hard to verify this legend. For, as her son put it, my aunt never let facts get in the way of a good story. But I failed completely. All I know about the alleged sea captain is that in 1806 he married one Sarah Smythe in St Mary le Bone Church and later owned a bookshop at 12 Regent Street. Of their six children, three attended the Royal Academy of Music, then in its early days, and all went on to become professional singers.

Edward, the most talented, was a lively and colourful character. The Academy he entered was founded in 1822 as a school for gifted young musicians - more like the Menuhin School than today's Academy. Edward soon made his mark there, but not exactly in the way the authorities would have wished. He had a fine bass voice and no interest at all in his second study, the double bass, as the fortnightly reports in Signor Anfossi's register make very plain: 1. *No practice.* 2. *Better but very little* 3. *A little better* 4. *At last!* Then cryptically in December 1826 - *Engaged in the next house.* The next house was the girls' department and what was chiefly engaging Edward was the 12-year-old Ann Childe, with whom he had fallen in love. But contact was not that easy. The two sexes were kept apart except in class; they had separate playgrounds, divided by a fence, and chatting up one's girl-friend over the fence was strictly forbidden. Edward was not happy to accept these restrictions. In a fit of end-of-term fever, and in the exuberance of first love, he appears to have kicked over the traces completely. Early in the new year the Committee received the following complaint from the janitor: *'My Lords and Gentlemen. On Monday previous to the vacation, Séguin, by swinging a log of wood tied to a string, broke open the door which separates the boys' playground from the girls'. On the next day, Tuesday, at dinnertime, when dinner was on the table, he came into the room and walked upon the table cloth with his dirty boots to a seat on the opposite side. One of the servants soon after coming into the room, he took up a piece of bread*

and threw it at her; on my requesting him to desist, he returned answer that I had better mind my own business' ... There followed a string of other misdemeanours.

The Committee were deeply shocked and instructed Edward's father to remove him immediately. But somehow the expulsion was not carried out. It was in fact the janitor who left - dismissed after an illicit trip on the river with some of the young ladies.

In 1828 Edward, now aged 19, and Ann performed in the first opera to be staged at the Academy, *The Barber of Seville*. Ann, a mature fourteen-year-old, sang Rosina; Edward's performance as Don Basilio was warmly praised by the *Morning Post*. He had, it seems, a deep rich bass voice of wide compass and a fine technique; his acting was also impressive. His first major success came in 1831 when he sang Polyphemus in *Acis and Galatea*. The same year he and Ann were married. In the next six years, Edward appeared in all London's opera houses. At Drury Lane he sang with the celebrated contralto Maria Malibran in *La Sonnambula*. He made a hit as Masetto in the 1833 revival of *Don Giovanni* at Covent Garden. The following year he appeared at the King's Theatre in Cimarosa's *Il Matrimonio Segreto*, and sang in the Westminster Abbey Festival. In August 1838 he made his last appearance on the London stage as the Baron in Macfarren's *The Devil's Opera*, a part he had created. Meanwhile Ann had been pursuing her own operatic career, singing at the King's Theatre for several seasons as seconda donna, fitting in her engagements between three pregnancies. Before the last of these she sang Donna Anna at Drury Lane in the English version of *Don Giovanni*.

In September 1838 the Séguins set sail for New York with their three small children, possibly on the new steamship service inaugurated that year. They arrived in time for Edward to appear at the old National Theatre on 15 October in Rooke's *Amelie*. This was the start of a new American career that was to take them all over the eastern states and Canada.

The Cathedral Press



Former Vice-Principal PETER JAMES writes about his current project

One of the most encouraging features of the small-choir scene in recent years has been the widening of the sacred repertoire by the inclusion of works by continental writers old and new. I believe, however, that the time is ripe for a resurgence of interest in sacred music by English composers, particularly of the seventeenth and eighteenth centuries. Of course many such works are classics and are an important part of the so-called 'cathedral' repertoire, but a number of other high-quality anthems, motets and services of this school deserve to be better known.

For many years I have cherished the idea of publishing a series of such pieces, including previously unpublished works and others long out-of-print or available only in out-of-date or large and expensive collections. My recent retirement from the RAM has provided the opportunity to transform this dream into reality - hence Cathedral Press.

This new series, introduced for the first time, is devoted to English sacred music from late-Elizabethan times to the eighteenth century with special emphasis on the period c.1600-1635. The series aims to provide performing editions which incorporate high standards of scholarship and will make available good-quality works at reasonable prices to enhance and extend the 'cathedral' repertoire.

The editions are intended to meet the requirements of both the performer and scholar. Each work includes a Preface to set it in its context, as well as a Commentary with information about sources, editorial practice, variants and so on. Twelve pieces will be available by April and are produced 'in-house' using Sibelius 7 software. The prices are reasonable and my aim is to ensure delivery within one week of the receipt of each order. A Newsletter will be published periodically, and I look forward to receiving orders at the following address: Dr Peter James, Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR Tel and Fax 01792 865197. for price list. The first six works are *O Lord, rebuke me not* (Byrd), *Evening Canticles* (the Verse Service) (Michael East), *Out of the deep* (Alcock), *The Lord bless us* (Tomkins), *Jubilate Deo* (the Eight Service) (Weelkes) and *Te Deum laudamus* (the Rist Service) (Weelkes) with works by Child, East, Philips, Tomkins and Weelkes to follow.

Alexander Kelly

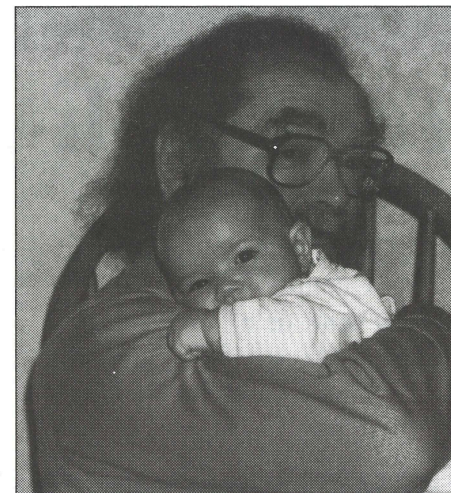
Professor of piano Alexander Kelly died on 22nd October 1996. We reprint the warm and moving oration given by IAN BURNSIDE (1979) at Alex's funeral.

THE VERY FIRST TIME I played the piano to Alex, he reacted with a noise all his pupils would recognise: part laughter, part snort, part gurgle. 'Well,' he said, 'You're pedantic and Presbyterian, but I think you've got something.' It was a classic Alexism: a vote of confidence that quietly pulled my leg; something to make me laugh, something to get me going. I was a gawky 18-year-old on his first ever visit to a Real Live London Piano Teacher. And I was terribly nervous, expecting to be told it was all wrong, to be put on a ration of gruesome exercises and sternly dismissed after precisely one hour.

Instead, here was this man with a beard, smiling at me, and telling me to loosen up; telling me that how I needed to practise was to play my piece through a few times, have a gin, then play it through a few more. In fact, I was a bit sloshed when I left Gerard Road that first time, and it certainly wasn't an hour after I went in. The lesson I'd had in the meantime was one of those windows-flying-open, Road-to-Damascus sorts of things I'd heard about but never experienced. Suddenly playing the piano wasn't about trying to get your fingers round those nasty semiquavers on the last page; it was about sound and sensation; it was about expressing real emotion. It was just like the poem, in fact. And I couldn't wait to get home and try it all out for myself.

The spell never really wore off. Most of all, Alex made me feel I had something to offer. Twenty years down the road, I think this stands out as his greatest single gift to all his pupils: he made you believe in yourself. However much he pulled your leg, he was always on your side; always giving, always positive, always encouraging. Encouraging you, what's more, to be yourself.

One of the first things I noticed when I went on to the Academy was that none of his pupils sounded the same. I spoke to one of them the other day. 'I arrived at Alex a prissy Haydn pianist,' he said, 'and I left playing Boulez'. He's not a pianist now; he runs the Bath Festival. Sure, many of Alex's pupils are concert pianists of great distinction, but they're also conductors and composers, oboists and cellists, journalists and broadcasters, doctors and civil servants.



Alexander Kelly with baby grand-daughter Camilla

Many of them are teachers themselves. His was a wide church.

The other thing I remember from that first time at Gerard Road was the first half hour, spent with Alison and Margaret in the kitchen. The front door had been opened by a terrifyingly intelligent schoolgirl, who'd then introduced me to her terrifyingly intelligent mother. I stayed terrified for about the next minute, time enough for them to give me my cup of tea, and time for me to work out that this was the back-up team which looked after you while Alex over-ran wildly upstairs.

By the time I met Catriona I'd worked out, too, that the welcome I'd got from Alex was a family welcome as well. And just as I grew to appreciate Alex more and more, both as a man and a teacher, so I came to realise that I'd never really known a family quite like this before: where instead of watching the television, they talked to one another; where they took such tangible pleasure in one another's company, and where individually and collectively they showed such extraordinary warmth and hospitality to whatever waif or stray turned up on their doorstep.

You didn't have to know Alex very well to know how fantastically proud he was, first as a father, and then as a grandfather. His family was what kept him sane in his round-the-clock, non-stop working life. If he's looking down from Heaven now, he might be surprised at this amazing turn-out, at seeing so many of his extended family here. He'd be surprised, but no one else is. He was loved not just by an amazing number of people, but by an amazing range.

I suspect, though, that up in Heaven word's got around the harp-playing community that Alex has arrived. He's probably teaching some nervous teenage angel right now, saying that yes, that's lovely, now just enjoy it more and take more time with the second subject; that he should get a bit more ping in his right hand.

I hope the angels appreciate him.

Molly Mack

Conductor ADRIAN BROWN (1972) with a few words of appreciation about his teacher

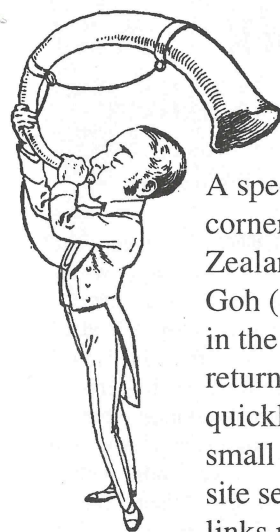
I READ ONLY RECENTLY that our dear violin teacher Molly Mack had died. While still my professor in 1970, she had 'retired' from the Royal Academy at what seemed a 'ripe maturity'. She was a formidable lady, but so very kind deep down. Hailing from a different tradition from the establishment Academy professors, her preferred bow hold and left-hand technique were at odds with much bequeathed by Rowsby Woof. She seemed to me 'Russian' through and through, and loved the ideas of Dounis, particularly. 'Adrian, why aren't you holding the bow!' was a memorable comment to a very nervous player at my first lesson. Her approach to bowing and holding the stick are cemented in my mind, as was her insistence on legato practice with her 'double-brush' stroke. Perched on her rickety black folding stool, she would grab your arm and swing it into freedom. She worked very hard and deeply understood her pupils; all the boys loved her; many girls, I heard, did not always get on - she spoke her mind.

I will always be grateful that she understood I needed to conduct, and had to balance my studies. Indeed, the Academy found it hard to replace her, and when new teachers for myself and others didn't work out, she returned part-time until 1979. For her, scales were of paramount importance: I believe there was even a scale prize. I last remember playing the Elgar Concerto to her, or rather trying to. As I hacked away, loving the music, she commented 'don't work so hard, it's not a trombone!' Molly to many of us was more than a teacher; she was a tutor, a mentor and a friend.

EUROPEAN UNION YOUTH ORCHESTRA 1997/8

The Principal is pleased to announce that the following Academy students and ex-students were successful in the recent EUYO auditions

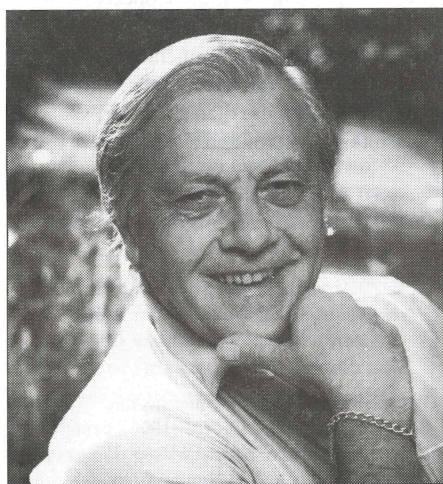
Violins Vlad Bourceanu (Intermediate School), Christopher George (1996), Jennifer King, Ben Nabarro, Nicole Wilson; *Violas* Catherine Bullock, Joel Hunter, Cian O'Duill; *Cellos* Ivo Cortes Montero, Veronica Freeman (1996), Elizabeth Neville (1995), Vasillis Saitis, Phoebe Scott, Kirstin Spencer; *Trombone* James Maynard; *Tuba* David Gordon Shute; *Harp* Hayley Dredge; *Oboe* Katherine Mackintosh; *French Horn* Catherine Rattray; *Trumpets* Christopher Horn, Robert Samuel; *Timpani & Percussion* Colin Currie, Sam Walton. In addition, 23 Academy students and ex-students were selected for the reserve list.



Bush Telegraph

A special thank you to e-mail penfriends from all four corners of the world, including Quentin Gannaway (New Zealand), Rodolfo Saglimbeni (Venezuela), Tiong-Eng Goh (Singapore) and Christopher Marwood and others in the UK - it is wonderful to be instantly in touch and return messages, receive news and provide information quickly back and forth, in some cases throughout the wee small hours. The Academy hopes to have its own Web-site set up shortly; we will let you know so that further links may be established.

In 1951 **KENNETH ALWYN** (1952) played in the Royal Academy Symphony Orchestra for the acoustic tests at the Royal Festival Hall. In 1952 he conducted Decca's first stereophonic recording, Tchaikovsky's *1812 Overture*, with the London Symphony Orchestra, and this has recently been reissued in Europe and the Far East in the Classic Recording series. Kenneth's 45-year recording career continues in 1997 with the Royal Ballet Sinfonia in the music of Alan Rawsthorne, and a first-time recording of Lord Berners's music for the Ashton/Stein choral ballet, *Wedding Bouquet*, which was named a *Gramophone* Critic's Choice for 1996. Future plans include Gerald Finzi's *Clarinet Concerto* with Jack Brymer, and his transcription for full string orchestra of Tchaikovsky's sextet *Souvenir de Florence* for The Philomusica, of which he is musical director, at the Petworth Festival.



Conductor Kenneth Alwyn

PAUL ARCHBOLD (1986) continues to work in academia but has recently moved from Huddersfield to the University of Durham, where he lectures in composition and electro-acoustic music. His own composition is flourishing - 1996 saw the première of *Chiaroscuro* for double bass and strings, written for Paul Sherman and Opus 20, and plans for 1997 include a

dance work in collaboration with the South Bank Centre's choreographer-in-residence, Catherine Seymour. Paul is currently in the final stages of completing his PhD, after which he is hoping to find time to get married. His intended, **Bridget Carey** (viola, 1987), continues a busy freelance career based in London, still dominated by work in the sphere of contemporary music.

RECENT ACADEMY GRADUATES currently undertaking postgraduate studies at Indiana University School of Music include pianist **Ashan Peiris** and violinists **Katharine Hunka**, **Suzanne Casey** and **Elizabeth Williams**.

Violinist **IRVINE ARDITTI** (1974) is the only remaining RAM-trained member of the Arditti Quartet, which was 'born' in the corridors of the Academy and whose first concerts took place here. Irvine writes: 'Summer 1996 saw the release of my first concerto CD on the BIS label, Stockholm. It includes works for violin and orchestra by Xenakis, Mira and Berio and was recorded in 1995 in the Great Hall of the Moscow Conservatory with the Moscow Philharmonic Orchestra.' The works by Mira and Xenakis were written for Irvine, and first performed by him. July and August saw the 50th Anniversary of the Darmstadt summer school for contemporary music, where he has been resident violin and string tutor since 1982. He also premièred two new works for violin and chamber orchestra by the German Robert Platz in Amsterdam, and later in the prestigious Donaueschingen New Music Days (Netherlands Radio Orchestra, conductor Peter Eotvos). This January he performed and recorded for CD the works by Hosokawa for violin and orchestra with the Radio Symphonie Orchester, Berlin; in February he played the Maderna Violin Concerto in Holland, took part in the Takemitsu memorial concert on 20th February in Tokyo, which is the anniversary of the composer's death, performing works for violin and piano and two violins, and

gave the première of the violin concerto by Nicolas Richter de Vroe with the Berlin Symphony Orchestra conducted by Michael Gielen. In July 1996 the Arditti Quartet gave the first concert in the new lunchtime BBC Proms, which included quartets by Beethoven, Dutilleux and Carter (the London première of Quartet No 5, written for the Ardittis), at which Elliot Carter was presented with the Gold Medal of the Royal Philharmonic Society by Sir Michael Tippett. Last autumn the quartet was in residence at the Rouen Festival and gave 10 concerts. Irvine also played the French première of the Japanese composer Toshio Hosokawa's *Landscape III* for violin and large orchestra, with Sudwestfunk orchestra, Baden-Baden. The quartet are continuing their series to programme the complete chamber music for strings of Charles Ives in Germany, and their 31st CD, released in the Montaigne series, features the music of **Brian Ferneyhough** (1967), Quartet No 4 and *Terrain* for violin and ensemble (with the Asko Ensemble). Among several other CDs recorded this year, the quartet will record in Cologne Stockhausen's *Helikopter* Quartet, a work written for them and first performed last year at the Holland Festival (scored for string quartet, four helicopters and multiple television screens). The quartet performs the music live, each in his own helicopter, and are transmitted live with both picture and sound into the concert hall). A film was made for television of the performance, and another about the piece, by Dutch television.



Irvine Arditti Photo: Sarah Ainslie

GERALDINE ALLEN (1974) has written the chapter on *The Solo Musician* which appears in the third and most recent edition of *The Musician's Handbook*, edited by Trevor Ford and published by Rhinegold. It brings together a comprehensive overview of the career of the soloist, drawing on Geraldine's own wide-ranging experience. Specialising as a solo clarinetist, her work for BBC Radio 3 has centred particularly on



Geraldine Allen

British contemporary music, much of which she has commissioned herself. This is only one aspect of her interests, which have grown out of two consistent principles: communication and innovation. She has had several interesting collaborations with musicians from different cultures, working closely with the sitar player Baluji Shrivastav, and with the Indian flautist Kulvinder Singh, and finding a fascination for improvisation within both Western and non-Western traditions. Now completely hooked on the digital revolution, Geraldine plays a wind synthesiser which, with her music/theatre duo Dizzy Lips, she has toured in concerts across the country. A recent whiplash injury has curtailed these activities for the present, so Geraldine is putting her energies and experience into a new venture: Impulse Music Consultants, which she runs with composer Sarah Rodgers, and which offers a range of expertise which has already been called upon by organisations such as the British Red Cross, the Southampton University Hospitals' Trust and the Royal College of Music. Last year, amongst other projects, Impulse made a music programme for BBC Radio 2, arranged the PR for a large orchestral concert in Westminster Cathedral and managed an art auction at Christie's. One of Impulse's pioneering interests is the presentation of classical artists and their music in the digital domain. This they carry out in association with the cereberus digital jukebox, providing full copyright protection. You can find Impulse on the Internet on <http://www.cdj.co.uk/impulse/> or you can e-mail Geraldine at impulse@styx.cerbertnet.co.uk. Or just telephone 0181 444 8587.

SIMON ANDREWS (1981) has had the following premières and performances of compositions in 1996. *Portraits* for symphonic wind ensemble (première), *That Place Where Three Dreams Cross* (for clarinet, MIDI, computer and strings - première), *Three Emily Dickinson Poems* (for soprano and flutes - première), *The*

Dream of Oengus (solo cello - three performances), *Yesterday We Danced* (piano, percussion and wind quintet), *Sumer is Icyumen In* (double wind quintet - two performances), *The Fire and The Rose* (soloists, chorus and orchestra) and Mozart's *Requiem* - a new edition/re-completion. Simon is assistant professor of music at Franklin and Marshall College in Lancaster, Pennsylvania, and can be e-mailed on s-andrews@acad.fandm.edu.

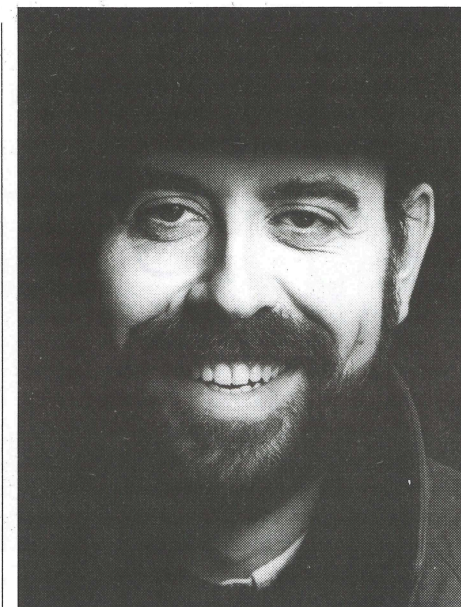
REBECCA AUSTEN-BROWN (1995) writes: 'Formed in 1995, Tintagel is a group dedicated to researching and performing music from the eleventh to the fifteenth centuries. We have some concerts in the festival in March in the Canary Islands, and have been invited to perform in Madrid for summer 1997. We have also inspired a new composition which will be premièred in 1997.'



Rebecca Austen-Brown with fiddle, and Tintagel

Excellent as always to keep in touch with **CHRISTOPHER AXWORTHY** (1972), who continues presenting the Master Concert Series at the Teatro Ghione in Rome, as well as a full concert series in the Teatro Ghione for the Club Orpheus. Recent artists who have given recitals there are Dmitri Alexeev, Rosalyn Tureck, Ruggiero Ricci, Lucia Valentini Terrani, Boris Belkin and Raina Kabaivanska.

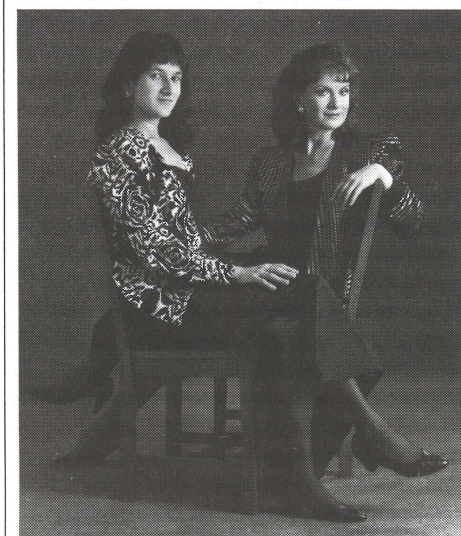
DAVID BARRELL (1983) writes: 'A busy year! The season started at the Opéra de Nice, singing Siskov in Janáček's *From the House of the Dead*. Following the success of this role, I was invited to Monte Carlo to work on the world première of Lowel Liebermann's *A Picture of Dorian Gray*. I then returned to England to Glyndebourne, where I made my Festival debut as Mandryka in Strauss' *Arabella*, and then on to Belfast for Germont Père in Verdi's *La Traviata*, a role I have now performed over 60 times! Whilst rehearsing *La Traviata*, I also flew over to the Edinburgh Festival for a week, to sing Thaos in Gluck's *Iphigenia auf Tauris*. During this time I also recorded



David Barrell Photo: Brian Tarr

Orff's *Carmina Burana* and Handel's *Messiah* for the Arte Nova label. Next I appeared at the English National Opera as Major Handy in the much-publicised British première of Zimmermann's *Die Soldaten*; then to Scottish Opera for Marcello in *La Bohème*. Future plans include The Forester in Janáček's *Cunning Little Vixen* for Scottish Opera, *Billy Budd* for Welsh National Opera and further recordings for Arte Nova. Somewhere among this, I still try to continue to teach and coach young singers.'

Duo pianists **JOCELYN ABBOTT** (1979) and **LAURA O'GORMAN** (1980) continue their busy schedule of recordings and public concerts, including several festival appearances and recitals at St John's, Smith Square. Future plans for 1998 include a tour of the eastern United States and Canada. Their CD, *Ravel A Quatre Mains* recently received the following recommendation in *Musical Opinion* ... 'the recording is excellent, and no lover of French music should miss such an enterprising issue'.



Laura O'Gorman and Jocelyn Abbott



The Bingham String Quartet

Three former students now on the music staff of Bedford High School have achieved academic success recently. **ELSPETH ATTWOOD** (1980), teacher of cello and piano, has been awarded a BA in General Arts by the Open University; **DOMINIC LEITNER** (1986), guitar and electronic music, has been awarded an MSc in Electro-acoustic Composition at the University of Hertfordshire - the first degree of this type at Hertfordshire - and **STEPHEN WESTON** (1974), Head of Instrumental Tuition, has a PhD from the University of Leicester following research into the music and instrumentation of the late eighteenth- and early nineteenth-century church choir-band in eastern England.

SALLY BELL (1978) studied violin and piano at the RAM, taking up the viola shortly before moving north in 1987 to join the Cumbria String Quartet. She now works as a freelance musician and teacher, playing principal viola with several orchestras including the Lakeland Sinfonia, the North Pennine Orchestra and, occasionally, the Durham Sinfonia. She also plays chamber music with various ensembles, recently taking part in performances of Mozart's String Quintets and Bach's Brandenburg Concertos in the 'Music in Allendale' series. In July 1996 she appeared as soloist in Mozart's Sinfonia Concertante for violin and viola, with violinist **MARK WHALE** (1986).

Since leaving the RAM, **ELIZABETH BICKER** (née Bullock, 1964) has built a successful career in Ireland by being versatile. Four years of study at the RAM with lots of experience in accompaniment, solo work, opera (both as singer and répétiteur), choir work with the inimitable Frederic Jackson, and a wide variety of concerts both in and out of the Academy gave her a taste of what was to come and proved invaluable to her career. She has been associated with Studio Opera as répétiteur; Opera Northern Ireland as

répétiteur and then chorus master; BBC, ITV and RTE as accompanist; numerous music festivals in Ireland and the UK as accompanist and latterly as adjudicator; Queen's University, Belfast, as guest lecturer; and has worked with hundreds of young musicians for whom she has provided a platform in her very popular Young Musicians Concerts. Add to that a busy round of concerts with singers and instrumentalists with opportunities to travel and meet new artists and audiences nationwide, and you have a musician who would not swap places with anyone.

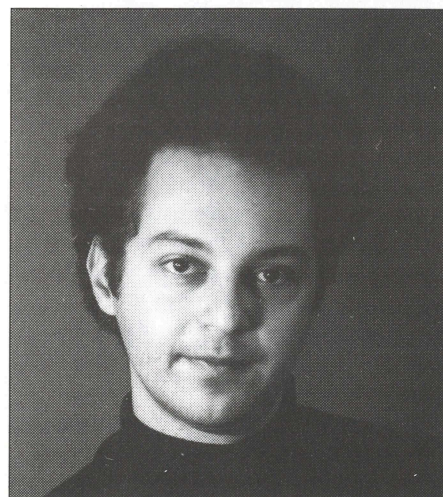
Since leaving the RAM in 1988, **DAVID BEEBY** taught music at a school in south London before moving south to Bournemouth. He is presently organist and Master of the Choristers at St Peter's Church, the Parish Church in Bournemouth Town Centre, and he also teaches part-time at Poole Grammar School. In May 1995 he obtained the choir-training diploma of the Royal College of Organists, also winning the John Brook Prize for the highest marks in the practical section.

The **BINGHAM STRING QUARTET** (**Stephen Bingham** and **Sally-Ann Weeks** violins, **Brenda Stewart** viola and **James Halsey** cello) has recently returned from a highly successful Australian tour which included a concert recording for the Australian Broadcasting Commission. They are busy working throughout Europe with tours to Malta, France, Holland and Belgium, and future plans include a visit to Paris with clarinettist David Campbell, and further tours to the United Arab Emirates and Australia. Engagements in the current season include a visit with David Campbell to the International Clarinet Association's annual festival and involvement in a new contemporary music festival in Canterbury. In the 1997-8 season David Campbell and the quartet are participating in the NFMS touring scheme. Among the quartet's recordings are the middle period quartets of

Elizabeth Maconchy, a quartet by John Lambert, and a CD of its own commissions. A disc of guitar quintets by Boccherini with guitarist Jason Carter will shortly be released. Recent broadcasts have included two BBC concert relays, a St David's Hall BBC lunchtime concert, and a performance of music by Elizabeth Maconchy in a Channel 4 TV series. A long-standing partnership with English Heritage has led to a number of highly successful themed concert series at Kenwood House and in Ranger's House, with more planned for the future. In 1991 the quartet founded its own community project in the London Borough of Waltham Forest, where it performs regularly in local concert venues and visits schools and centres for the elderly and people with learning difficulties. It also runs regular weekend chamber music courses in the Borough. You can catch them on Friday 6th June at St Anne and St Agnes, Gresham Street, London; on 22nd June at the Shaldon Festival, Devon, and at a chamber music weekend at the Gateway, Shrewsbury. Telephone 0181 521 7125 for full programme details and for a copy of the their Newsletter.

Congratulations to **JOHN BRADBURY** (1990) who has been appointed principal clarinet with the BBC Philharmonic Orchestra.

Commissions for composer **NIMROD BORENSTEIN** (1996) include a viola concerto for Rivka Golani, to be premiered at the RAM in 1998, *Games* for percussion (commissioned by the Junior Academy), a piano trio for the Angell Piano Trio, a wind quintet, a solo accordion piece (for David Farmer) and others. Professor of organ David Titterton will perform his work *Kol Nidrei* at a festival in Magdeburg, Germany, in April.



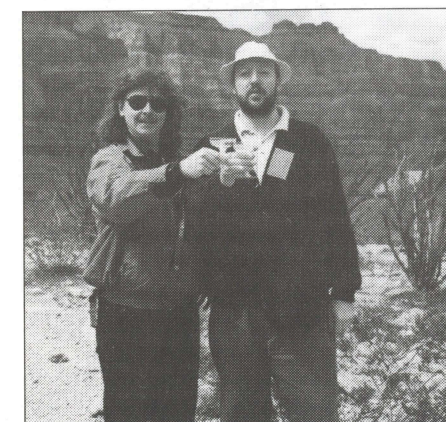
Nimrod Borenstein

Last year **ALAN BROWN** (1975) gave the first four performances of *Gamelan Sketches* in Sutton Library and the Channel Islands. This work for piano solo by Brian Wilshire reached the finals of the Vienna

International Music Competition. On 4th January he gave another first performance, when he played the piano concerto by John Rand with the Bedfordshire County Youth Orchestra conducted by Ian Smith at the Corn Exchange. In April he will undertake a recital tour of Slovenia with the violinist Igor Ozim, performing all ten Beethoven sonatas for piano and violin, starting with three concerts in the capital, Ljubljana.

PAMELA BREESE (née Woodbridge, 1949) writes: 'I had just the one year at the RAM following two years at a teachers' training college. The RAM course was the GRSM condensed into one year, called the TTC in those days. I then taught and lectured in schools and colleges of education until my 40s, when I 'got out' of State education and went self-employed. This was great fun, starting my own music school in the Black Country and adjudicating and examining at weekends and holidays. Adjudication culminated in the Hong Kong Music Festival - all 50,000 entrants, along with **Christopher Regan** (1950). The timetable was exhausting and allowed little chance for sight-seeing. However, one gets the 'flavour' of an experience like three weeks working in Hong Kong, and I returned fired with an idea for a radio play! The play, *Hong Kong Fever*, was produced by the BBC World Service in 1982. I am now approaching my 70th birthday but am still full of energy for writing and home teaching. One never really retires from music!'

ADRIAN BROWN (1972) recently conducted the Toho Academy Orchestra in Japan during his first visit to Japan. 1997 sees his 25th anniversary as conductor of Stoneleigh Youth Orchestra.



Simon Butterworth with Robert Lee (1980), BBC Philharmonic percussionists, on a 'routine visit' to the Grand Canyon during the orchestra's USA concert tour in 1996.

SIMON BUTTERWORTH (1981) gave the European première of Ronald Caltabiano's Concerto for Alto Saxophone and Orchestra with the BBC Philharmonic Orchestra under Sir Peter Maxwell Davies at the Royal Northern College of Music on 13th March. Simon was appointed principal bass clarinet with the BBC

Philharmonic in 1988. Despite the busy orchestral schedule, he still maintains a busy solo and chamber music career.

SCOTT BYWATER (1996) has been appointed principal timpanist of the Orquesta Regional do Norte in Portugal.

Violist **HELEN CALLUS** (1990) has been appointed artist-in-residence at Seattle's University of Washington. Helen holds the position of teaching associate to Paul Coletti at the Peabody Institute.



Helen Callus

Conductor **JUAN CANTARELL-ROCHA** (1995) will be giving a concert at UNESCO in Paris with the Orchestra of the Conservatorio de Música del Liceo on 20th June. On 27th September he has been invited to conduct works by Mahler, Sibelius and Brahms (*Alto Rhapsody*) at the season of concerts of the Prague Opera House, with the Prague Staatsoperorchester and Eva Randova. Future engagements also include performances with the Orquesta Sinfónica de Granada and the Opera in Nancy, France.

DOREEN CARWITHEN (1941) writes that Chandos Records have recorded her orchestral music *Odata*, *Bishop Rock*, *Concerto for Piano and Strings* and *Suffolk Suite*, for release in March. A further CD of her chamber music will follow.

ALICE CATERER (née Hutchinson, 1956) writes: 'Since leaving the RAM I have taught music in various schools. For some years I continued to study the piano with Frederic Jackson, and later gained a BMus from Surrey University (1980). At present I teach the piano at the King's School, Gloucester.'

BRIAN CHAPPLE (1962) writes that his *Magnificat* and *Nunc Dimittis* were commissioned by the Dean and Chapter of St Paul's Cathedral as part of their Tercentenary Celebrations in 1997. The first performance was given in St Paul's Cathedral on Sunday 26th January 1997 by the choir conducted by John Scott (the work's dedicatees). Brian's *Ecce Lignum Crucis* is recorded on St Paul's Cathedral Choir's CD of *Easter and Passiontide Music* from Hyperion, for release this Easter. His suite for saxophone quartet, *A Bit of a Blow*, was written for and premièred

by Saxology at the University of Essex in October 1996.

ANDREW CLAXTON (1972) has had a very busy three years. He ended his six-year association with the group Dead Can Dance after their 1993 world tour. His single, *Sanvean*, with lead singer Lisa Gerrard went on to chart success in France and elsewhere and was chosen for the Hermès perfume advert in 1995. He has written many scores for TV series including *Horizon*, *Dispatches*, *Secret History* and *Fragile Earth* in the UK, and for the Arts & Entertainment Network in the USA. Andrew runs 'Music Lessons Are Fun', a cooperative of music teachers in Oxford, which includes **Jonathan Hill** (1973) and **Isabel Knowland** (1970). Future plans include accompanying Ginatare (Lithuania's pop star) in Vilnius Opera House in March, and two film scores for the Arts & Entertainment Network in the Spring. His own cross-over group, Peacock Epoch, will perform in the RI live festival 'Sound City 97' in Oxford in October. Andrew still manages to find time to freelance 'classically' on tuba and keyboards and 'jazzically', most recently with Pandaemonium.



Andrew Claxton

URSULA CONNORS and **EDWARD DARLING** (1957/58) celebrate their ruby wedding on 5th August this year. Ursula writes: One of our bridesmaids was **Gloria Jennings** (1958) and Ted's best man was brother **John Wakefield** and the organist was **David Grundy** (1961). Ted, John and David all went to the same grammar school in Wakefield. The Linden Singers, including directors **William Llewellyn** (1952) and **Ian Humphris** (1953), sang anthems and led the hymn singing. They had driven overnight from a concert in Felixtowe to Bridgend, South Wales, for the wedding. Those were the days! Ursula and Ted's careers have included performances with the Linden Singers on TV with Max Jaffa and many duet broadcasts and concerts throughout the British Isles. Ursula was a



Ursula Connors and Ted Darling

member of the Accademia Monteverdiana (director Denis Stevens), the Wilbye Consort, (director Peter Pears), and she has sung for over 35 years with the Ambrosian Singers (director John McCarthy). Ted sang the oratorio circuit for Ibbs and Tillett and opera performances at Aldeburgh before turning to lighter music with the Scottish White Heather Club on TV, and solo tenor with the Black and White Minstrel Show on TV and stage. They both still sing - Ursula took part with the Ambrosians last December in two broadcasts, *Friday Night is Music Night* on BBC Radio 2 and a choral concert from Southwark Cathedral, and Ted performed in a 20-week summer season last year and sings regularly with the Cliff Adams Singers for BBC TV *Sing Something Simple*, together with **Jill Utting** (1959), **Michael Clark** (1964) and **Lindsay Benson** (1971). Teaching and adjudicating now take up some of their time, but they always look forward to spending as much time as possible with their two grandchildren.



Nigel Cliffe

Baritone **NIGEL CLIFFE** (1984) writes that the fourth annual Schubert Weekend, which he has organised in Norwich for four years, took place at the end of January with

many RAM alumni taking part. This is the last of the series, during which Nigel performed *Winterreise* with pianist **Paul Turner** (1987), soprano **Caroline Leeks** (1985) performed *Shepherd on the Rock*, and Capital Virtuosi performed the Violin Fantasia in C and Octet for Wind and Strings. **The Coull Quartet** performed String Quartets in G (D887) and C (D46) and pianist **Jonathan Plowright** (1983) Sonatas in A minor (D784) and G (D894). Last year Nigel gave two recitals at St John's, Smith Square, including one with the Nossek String Quartet with whom he also performed in Aldeburgh. He sang the bass arias in the *St Matthew Passion* in the Good Friday performances at the Concertgebouw, and gave the London première of **Roxanna Panufnik's** (1989) *Timepiece* at the Battersea Arts Centre and the world première of Richard Chew's *Vesalius* as part of the Barclay's New Stages. This year he will be performing the Schubert song cycles in Britain, Holland, France, Germany and Belgium.

After 38 years' organ and piano teaching (head of department at Roedean School and then the wardenship of the Royal School of Church Music), **JANETTE COOPER** (1958) has just had an enforced year's inactivity following an operation for cancer of the colon. Bad news travels fast, but brings bonuses: a constant flow of kind letters from every part of Janette's musical life. She writes that she has re-established contact with her first duet partner of primary school days, her first piano pupil, and with the first pupil who ever came to one of her 'Reluctant Organist' courses. And with about 250 others. 'I suddenly realise that the music profession must be the friendliest in the world: I now resume teaching and playing armed with that thought.'

After graduating in 1988, **NEIL CAREY** joined the Band of the Scots Guards for a bit of fun and a wider experience. For six years he played the trombone and viola in various State functions and events (including Trooping the Colour and investitures). He also saw active service for five months in the 1990-91 Gulf War, where he worked as an operating theatre assistant in the main British Army Hospital in Saudi Arabia. While in the Army he studied for and was awarded an MMus in Composition from Goldsmith's College. In March 1991, one week after returning from the Gulf, he married cellist **Sally Barnett**, whom he met at Ethel's in 1985. Sally teaches piano and cello and they have a three-year old daughter, Louise, with another on the way. In 1994 Neil left the Army and studied for a PGCE at Manchester Metropolitan University. He now teaches music at Shawbrook Upper School in Bedfordshire and is still composing, and hopes to start a PhD in Composition in the near future.

CECIL COPE is now in his 87th year and was an Ada Lewis Scholar at the Academy in 1929. He writes that he now lives in a very comfortable home and is in good health, able to walk to his local village and back. He spends much of his time composing and had a couple of anthems published by Banks of York a year or so ago. Writing music is what gives him most satisfaction, with reading taking second place. Cecil writes that at the end of his first year at the Academy he was deprived of his scholarship because he did not wish to sing in opera - the RAM's productions of *Don Giovanni* and *Samson and Delilah*. Happy 88th birthday for this coming May.

HARRY CURTIS (1995) conducted the London Chamber Group (soloists Ben Nabarro, violin and Anne Marchand, soprano) at St Mary-at-Hill on 28th February in a programme of works by Schubert, Mozart and Beethoven. The orchestra is to work regularly at the venue, and hopes to record on the new Skref record label, set up by pianist **Olaf Eliasson** (1994).



Jennifer Dakin. Photo Clive Barda

JENNIFER DAKIN (1972) writes that recent concert performances have included the Britten *War Requiem* with the City of Milton Keynes Orchestra and the Verdi *Requiem* with the Northern Sinfonia, conducted by Heinrich Schiff. Special invitations have included galas at the Swan Theatre, Stratford-upon-Avon; singing with Sally Burgess, **Bonaventura Bottone** (her husband) (1972) and **Nicholas Folwell** (1976) for the Compton Verney Association; 'Night at the Opera' with Richard Baker at the Birmingham Repertory Theatre and Jersey Opera House; at the Mansion House for the Lord Mayor's Heart-to-Heart Ball; at the Guildhall with Benjamin Luxon and the Orchestra of the Royal Marines for the National Deaf Children's Appeal; the Mediaeval Hall, Salisbury with the Cathedral Girl Choristers, and Viennese Galas with the Palm Court Orchestra conducted by Roderick Dunk. Together with Bonaventura



Ingrid Surgenor, Bonaventura Bottone and Jennifer Dakin in concert

Bottone, Jennifer also sings opera and song recitals and has been accompanied by **Ingrid Surgenor** (1969), **Graham Johnson** (1973) and **Philip Thomas** (1978). Their duo evenings take them frequently to the Middle East and on classical music cruises with Richard Baker. Her next cruise will be to the Caribbean with baritone Donald Maxwell, mezzo Janine Roebuck, the Copenhagen Trio and concert pianist Martin Roscoe. In May she will perform in a Grand Opera Evening at Hagley Hall for the Compton Verney Opera Association, with Bonaventura Bottone and Ingrid Surgenor.

Following recent performances in the USA, **ANDREW CUTHBERTSON** (1980) gave a recital at Christ Church Hampstead in August 1996 in aid of the restoration appeal, and also appeared as duet partner with Penelope Thwaites in a recital last year. After leaving the Academy, Andrew studied for two years in Paris on a French Government Scholarship with Vlado Perlemuter, with whom he studied the complete piano works of Ravel. This year he is to give a recital in aid of Barnardo's - he was greatly helped last year by Barnardo's in tracing and meeting both birth parents in Edinburgh and the USA, discovering that he was part Hungarian, Italian and half Scottish! 'My great-grandfather was an opera singer in Rome, and my Hungarian grandfather a refugee from Nazi Germany in the 1930s'. Andrew was adopted from Barnardo's at the age of two, and had never previously known anything about either side of his family.

In June **JONATHAN DARLINGTON** (1979) conducted at the Metropolitan Opera, New York, before concerts with José van Dam and *The Marriage of Figaro* for the Britten-Pears School in July. He then conducted Haydn's *L'incontro Improvviso* in Lausanne, followed by *Il barbiere di Siviglia*. This year he has taken up a position as first resident conductor for the Dusseldorf Opera House.

STELLA DICKINSON (1976) writes that since completing her postgraduate training in music therapy she has incorporated into

her schedule interesting and challenging work for Camden and Islington Health Authority, running a music therapy group on the only locked Intensive Care Psychiatric Ward within the Trust. She writes that it is frequently powerful and wonderful to see how music can reach such disturbed and disadvantaged people where all else fails. Stella has recently completed the recording for her first solo CD in collaboration with composer Paul Hart (who wrote the signature tune and all arrangements of same for *Classic FM*).

GEORGINA DOBRÉE would like to point out that an extra '0' crept into her new telephone number in the last *Bush Telegraph* column. Her correct number in Leeds should read 0113 230 0532.

RHONA DUNCAN (1995) is now working as first violinist in Malmo Symphony Orchestra in Sweden, at last in the same country as pianist boyfriend **Andreas Ronge** (1994). Andreas is working in Malmo as a computer programmer, but still finds time to enter international piano competitions and make a lot of noise at home!

Guitarist **MARK ASHFORD** (1994) is one of two winners of the South East Arts Music Scheme's Young Musicians' Platform 1996. Congratulations also to **Fiona Harris** (piano, 1992), a member of the Zanfonia Trio, the other winner. South East Arts Ensembles in Residence for 1997-9 include **Florilegium** and the **Raphael Ensemble**, many members of which attended the RAM in recent years.

PAUL M. ELLISON (1978) continues to make San Francisco his home, and recently completed a term as Sub Dean for the San Francisco chapter of the American Guild of Organists. During his tenure, the artists featured included Thomas Murray, John Bertalot and **Simon Preston** (1958), who was the featured recitalist on the new organ by Manuel Rosales at First Presbyterian Church in Oakland. Paul continues to serve as director of music and organist at the Church of the Advent of Christ the King,

San Francisco's historic Anglo-Catholic church, where the range and quality of the choral programme is attracting much attention. On All Souls' Day last year, the choir gave the first US performance of Manuel Cardoso's *Magnificat Secundi Toni*, and the first US west coast performance of Cardoso's six-part *Missa pro Defunctis*, to much acclaim. San Francisco is looking forward to welcoming the Association of Anglican Musicians for its annual convention in June 1998, and Paul has been appointed co-chair for this convention.



Rachel Fox

RACHEL FOX (Mrs Ray Didcock, 1950) teaches cello and piano from home, which overlooks a glorious view of Newlyn Harbour and Mount's Bay in Cornwall. With Christopher Muhley (organist and choirmaster at St Peter's, St Albans), she recorded a suite of her compositions for cello and organ on a tape entitled *Kerensa - A Time for Reflection*. She travels throughout southern England giving seminars and workshops on healing with sound.

KATE (MAVIS) ELMITT, as always, is busy teaching, adjudicating, examining (nine weeks in Hong Kong in 1996) and preparing *Let's Imagine*, a lecture recital and series of master classes for a seven-week visit to the Far East this summer. Her piano trio, Cantilena (Kate, **Catherine Wilmers** and Diana Levitas) is becoming increasingly busy, performing at music clubs, weddings and other celebrations, preparing a tour of Wales and flying their *Magic Carpet* into schools to give children an exciting introduction to classical music. Information from Bob Wilkins on Hitchin (01462 455835, Fax 458544). Forthcoming concerts featuring Kate's students include *Creature Comforts* ('animal pieces' eg Messiaen's *Catalogue d'oiseaux*, Mayerl's *Beetle in a Bottle*, two piano arrangements of Schubert's *Trout*, a *Spanish Fiesta* (Granados, de Falla, Ginastera et al) and the sixth annual Concerto Bonanza, in which

eight more advanced students play a concerto movement with the Letchworth Sinfonia under Kerry Camden. This year's Bonanza includes Beethoven 3 and 5, Chopin 1, Mendelssohn 1, Grieg etc. Anyone wishing to take part in any of the many events each year, or to have coaching for a performance or diploma, should contact Kate on the above numbers.

Pianist **RODERICK ELMS** (1973) writes that he had some Christmas carol arrangements published a year ago - the third (*Angels for the Realms of Glory*) was broadcast on the Christmas *Friday Night is Music Night* on BBC Radio 2. A further set is to be published this year. Also to be published is a set of twelve piano pieces after the signs of the Zodiac. Rod, who is also the orchestral pianist and organist with the London Philharmonic Orchestra, recently played the Litoff *Scherzo* with the Orchestra at the Royal Festival Hall, conducted by his life-long friend, **Bramwell Tovey** (1975).

The **EMPEROR STRING QUARTET** (**Martin Burgess** and **Clare Hayes**, violins, **Fiona Bonds**, viola (all 1992) and William Schofield, cello), have performed to sell-out audiences at the Edinburgh, Bath and Cheltenham International Festivals and appeared with artists such as Michael Collins, Julian Bream, Emma Johnson, **Nicholas Daniel** (1983) and Anya Alexayev. This season includes debut concerts in Paris, Vienna, Brussels and New York where they will perform at the Lincoln Center. In the UK, as well as making regular BBC broadcasts, they will give three recitals at the Wigmore Hall. Tours of Italy, Germany, Belgium and South America are planned for the next year.

ALBERT ESKENAZY (1951) writes from Switzerland to say he has fond memories of Richard Newton, who taught him bassoon at the RAM and with whom he remained in correspondence for many years, and also Leslie Regan, Clarence Raybould, Ernest Read and Sir Reginald Thatcher. Albert had a short career as a bassoon player in the Orchestre de Chambre de Lausanne and the Orchestre de la Suisse Romande, and a longer one as a lawyer, prior to his retirement at the age of 72.

JOHN FORD (1969) is currently principal second violin with the West Australian Symphony Orchestra, director of the West Australian Chamber Orchestra, a member of Perth Chamber Soloists and the Principal String Quartet, and director of the Educational Chamber Orchestra EChO, which has been recognised for its work with Australian Aboriginal children in remote areas of Northern Western Australia and communities in the rest of the state. He is also President of the Australian String Teachers' Association.



The Emperor String Quartet

CLIVE FAIRBAIRN (1967) ran the UNICEF National Junior Conducting Platform during 1996, which enabled young aspiring conductors to raise funds for the UNICEF 50th anniversary appeal (*Music for UNICEF*), as well as to attend workshops with him in conjunction with the Music Services of Oxford, Wirral and Glasgow. Six winners were identified who were invited to gain further experience with Clive on the recent Radlett Youth Orchestra course, as assistant conductors. Clive and his wife **Nicola** (née Swann, 1972), who also coached on the course, and two of the assistants, are pictured below. Apart from a busy conducting schedule which included conducting *La Flauta Magica* in the 1996 Granada Fiestas del Corpus, Clive has also become an examiner for Trinity College of Music, and the editor of *Double Reed News*.



Clive Fairbairn, second from left, Nicola Fairbairn, with students Michael Scott and Graham Walker

QUENTIN GANNAWAY (1965) won an Associated Board Scholarship to study piano with Gordon Green, composition with Alan Bush and many other musical skills with Dr Trevor Durrant at the Academy, where he won the Battison-Haynes Composition Prize. He had a sonata for violin and piano performed at a student

concert, but his studies were cut short due to a serious hand injury, and he had to leave before his three-year term of study was completed. 'May I say how very grateful I am to have had the benefit of studying under such great musicians. They each taught masterfully, understandingly and, importantly I think, with good humour.'

GOH TIONG ENG (1994) writes from Singapore with news of the website for his flute studio - <http://web.singnet.com.sg/~flute/index.html>. Teg would like to receive comments and sends good wishes to all in the UK. He would be particularly delighted to hear from anyone wishing to distribute his CD *La Flûte Romantique* recorded with award-winning pianist **You-Chiung Lin** (1995).

Pianist **MARK GASSER** (1994) represented the Park Lane Group in a concert promoted by the organisation in celebration of the John Ogdon 60th Anniversary Gala in aid of the John Ogdon Foundation and the Park Lane Group. John Ogdon was the first British winner of the Moscow Tchaikovsky Competition in 1962. Other performers included Peter Donohoe, Dmitri Alexeev, Brenda Lucas Ogdon, Boris Berezovsky, Naomi Iwase (first winner of the John Ogdon Foundation Scholarship) and Nikolai Demidenko.

MARK and PATRICIA GODDARD (née Frost, 1985) started Spartan Press Music Publishers Ltd, and recent publications include a series of music books called *Rock Study* by composer Peter Wildman. The four books are *Solo Book 1*, suitable for grades 1 and 2, *Solo Book 2* (grades 2 & 3), *Duet Book 1* (Primo 1-3 and Secondo 0-1), plus *Duet Book 2* (Primo 3-5 and Secondo 1-3). These are available through Spartan Press at 01600 712482.



Tim and Irene Grant-Jones and Family

TIM and IRENE GRANT-JONES (née Owen) left the RAM in 1977 and 1979 respectively, and have since lived in Kempston, Bedfordshire. They now have five children. Much of their musical life is spent teaching privately. Tim is also an examiner. They recently released an album, available on CD and cassette, called *Handle with Care*, which is being sold for Save the Children. The recording includes both popular classics and their own material, and some tracks feature their own children. (Available from PO Box 178, Bedford).

On 9th March, as part of the Olney Music Series sponsored by Milton Keynes Borough Council, the Trio Bergère - soprano **CHERYL HAWKINS** (1972), clarinettist **MALCOLM GREEN** (1975) and pianist **RICHARD HEYES** (1974) gave a recital which included the first performance of songs written for the combination by **Michael Rose** (1953). The concert also included works by Schubert, Strauss and Milhaud. The trio was formed in 1995 originally to perform at a single concert, but the occasion was such a success that further performances ensued. Cheryl is active locally as both performer and teacher and recent performances have included Mahler's 4th Symphony and the Brahms *Requiem*. Malcolm is currently head of woodwind at Bedford School and will be playing the Finzi Concerto later in the year. Richard is head of keyboard, also at Bedford, and future solo appearances include the Shostakovich 2nd Piano Concerto.

Conductor **PETER GILBERT-DYSON** (1993) gives 25 concerts a year with the Belmont Ensemble of London at St Martin-in-the-Fields, as well as four concerts at the Purcell Room and concerts throughout the UK. Guest conducting in 1997 includes engagements with the Latvian Philharmonic, the Macedonian Philharmonic, Philharmonie Ceske Budejovice and the South Bohemian Chamber Orchestra, as well as the Philharmonie Hradec Ceralove (Czech Republic). Peter has also been invited to conduct the Cairo Opera and Florence

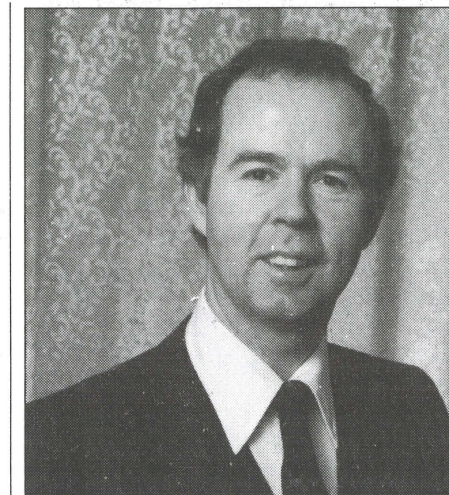
Chamber Orchestra. Current CD recordings include *Facade* with Benjamin Luxon, Vivaldi's *Four Seasons* with violinist **Lucy-Ellen Spencer** (1992), and Mozart's Sinfonia Concertante for Violin and Viola and Sinfonia Concertante for Winds on Belmont Recordings.

BERNARD GREGOR-SMITH (1967) writes that his latest CD, *Cello Romance*, with his wife Yolande Wrigley, has just been released by ASV (CD WHL 2103). The programme is a recital of short popular pieces, some serious and some lighter in style. You are welcome to contact Bernard directly at 16 Silver Birch Avenue, Fulwood, Sheffield, S10 3TA. Their four earlier CDs of music by Prokofiev, Shostakovich, Rachmaninov, Chopin, Debussy, Bridge, Dohnányi and Bax are available, too.



Bernard Gregor-Smith and Yolande Wrigley

PHILIP GAMMON (1961) was born in Chippenham, Wiltshire, and won an Associated Board Gold Medal for Grade 8 and an Associated Board scholarship to the RAM, where he studied with Harold Craxton. He was awarded numerous prizes including the Recital Diploma and Macfarren Gold Medal. He won a British Council scholarship to study in Germany where he joined the masterclass of Yvonne Loriod at the Badische Musikhochschule in Karlsruhe. He represented both his academies in exchange concerts in Antwerp, Paris, Strassbourg and Zurich. On his return to the UK in 1964 he did deputy teaching for Max Pirani at the Academy and for Miles Coverdale at the RSAMD, later undertaking teaching engagements at Trinity College and Watford School of Music. He has broadcast for the BBC, including an interview with Richard Baker, and German radio, and has recorded for EMI (International Classical Division and CRD (Continental Record Distributors). With the Royal Ballet, which he joined in 1964, he has worked as solo pianist, orchestral keyboard player, conductor, rehearsal pianist (notably with the choreographers Sir Frederick Ashton and Sir Kenneth MacMillan and dancers Margot Fonteyn and Rudolf Nureyev) and with the Ballet for All company. His debut as solo pianist for the Royal Ballet was in *The Four Temperaments* (Hindemith) in 1973,



Philip Gammon

followed by *Elite Syncopations*, *A Month in the Country*, *Rhapsody* (Rachmaninoff) and *Winter Dreams* (Tchaikovsky). This season he has been playing in *La Fin du Jour* (Ravel G major concerto) and a ballet set to Prokofiev's Fifth Concerto. Philip Gammon has conducted for the Royal Ballet since 1978 and has recently been a guest of the English National and Hong Kong Ballet Companies.

EVELYN GLENNIE's (1985) Newsletter, *Cadenza!* is available from PO Box 6, Sawtry, Huntingdon, Cambs PE17 5WE (Tel 01480 891773). Her Web-site is situated at <http://www.evelyn.co.uk/glennie/> and she may also be contacted on e-mail at cadenza@evelyn.co.uk. **Philip Ellis** (1984) conducted Evelyn and the English Sinfonia in performances of works by Panufnik and Vivaldi in concerts in late March prior to her tours of the USA, Israel, Spain, Hong Kong, Korea, Australia, New Zealand and China.

The Continuum Ensemble will give the first performance of **KYLA GREENBAUM**'s *Two Songs on Poems of Mandelstam* at Hinde Street Church (near Marylebone High Street) at 7.30pm on Thursday 19th May in an almost all-Russian programme.

Congratulations to **ROBIN HAGGART** (1995) who is now tuba player with the Royal Liverpool Philharmonic Orchestra

Tenor **ALED HALL** (1994) has recently covered the role of von Eisenstein in Scottish Opera's production of *Die Fledermaus*. He has been offered the role of Frisellino in Haydn's *Les Pescatrices* for Garsington Opera this summer, and will spend three months with Welsh National Opera including the role of La Remendado in *Carmen*.

Following her return to Athens, **MARINA HARILAMBIDES** (1994) was appointed to the first violins of the National Symphony Orchestra of the Hellenic



Marina Haralambides

Broadcasting Corporation, until September 1996, when she became a member of the Athens State Symphony Orchestra. At the same time she has been engaged by the Orchestra of Colours. She is also teaching at the Nakas Conservatory and writing programme notes for the Radio Symphony Orchestra's concerts. In spite of her busy daily schedule, she finds time for recitals as a violinist. She was married in February 1996.



The English Guitar Quartet

RICHARD HAND (1984) writes that the **English Guitar Quartet** (Richard, Tom Dupré, Tim Pells and Andrew Marlow) gave a Purcell Room concert in March. In June they will premiere a substantial new work by Edward Cowie at the Mananan International Festival on the Isle of Man. The **Hand-Dupré Guitar Duo** recorded the Grainger miniature *Lonely Desert Man Sees the Tents of the Happy Tribes* for two guitars, chorus and chamber orchestra for Chandos. This summer they will tour the Far East. Richard recently toured Brunei and Malaysia with flautist Martin Feinstein and he also gave a recital with flautist Ileana Ruhemann in Germany in March.

Soprano **CATHERINE HARPER** (1994) is covering the role of Clarice in Haydn's *Il mondo della luna* for the Opera Theatre Company, Dublin. The production will transfer to the Buxton Opera House for July. In May she will be the soprano soloist with the St George's Singers in a concert at the newly opened Waterfront Concert Hall in Belfast, and in autumn will be singing Clorinda in Opera Northern Ireland's production of *La Cenerentola* (Rossini). Catherine also has a busy oratorio schedule including Tippett's *Child of our Time*, Haydn's *Die Jahreszeiten*, Mozart *Requiem*, Mendelssohn's *Elijah* and Fauré *Requiem*, and in June will tour Norway in a concert programme for flute, harp and soprano.

ALAN HAUGHTON (1971) studied piano under Leslie England and Max Pirani. He now teaches, plays jazz and composes. The Associated Board publishes his work - *Rhythm & Ragg, More Rhythm & Ragg, Roundabout* (all for piano) and *Rhythm & Ragg for Trumpet* (February 1997). The piece *Bluenote* from *Rhythm & Ragg*, is a set piece in this year's Grade 4 Piano Exam syllabus.

SUSAN HEATH-DOWNEY (1975), artistic director of the London Organ Days, was organist at the German Church, Knightsbridge, for 10 years, and now plays at St Magnus the Martyr, City of London. She has given organ recitals in Europe, USA, and has toured twice to Australia, performing the Melbourne International Festival. As harpsichordist she plays with the City Chamber Ensemble and is piano accompanist for the St Alban's Choral Society, conductor **George Vass** (1979). Susan was for four years with the Argo Division of Decca Records, and also recently worked as a producer in Phoenix, Arizona. She teaches piano at the Blackheath Conservatoire and the UK Colourstrings/Keys Centre for young children, which uses a Kodály-based solfège system with a moveable 'do'. She also directs the St Mary's Rotherhithe Children's Choir.



Susan Heath-Downey

JULIAN HELLABY (1978) is now working in Coventry University's Performing Arts Department, which means working with dancers and actors as well as musicians. Over the last year he and his colleagues have written a new music Further Education course. It goes by the grand name of 'BTEC National Diploma in Music Techniques and Performance', and it is a pioneering course in that it combines the educational philosophy of BTEC with the more academic rigours of a Music 'A' level programme and also caters for students from classical, jazz or pop backgrounds. Julian also keeps his piano recital work going and last year his concerts took him to venues in England, Scotland and Ireland.

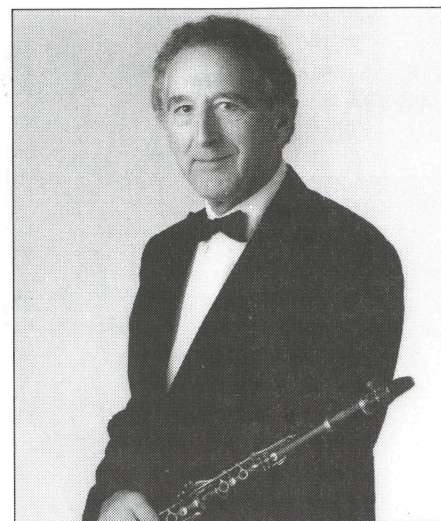
Delighted to hear news from Malaysia that **TENGKU SHARIFAH HERAWATI** and **PUAN SRI ELINAH AHMAD** (née Eleanor Conn) have performed almost all the works for two pianos for charity. In the past 20 years they have raised more than a million dollars for charity. They are still active performers and hope to continue playing to help the less fortunate.



Tengku Sharifah Herawati

COLIN HUEHNS (1988) has continued his ethnomusicological exploration of Asian music. His first studies were in the Hunza Valley in Northern Pakistan; later these were extended into the adjacent region of China near Kashgar and Urumchi in Xinjiang, as well as into Russia, Kazakhstan, Uzbekistan and Kyrgyzstan. His recordings have been deposited in the International Music Collection of the National Sound Archive in the British Library. After taking his doctorate, he was awarded a British Academy Fellowship at Robinson College, Cambridge, in ethnomusicology and composition. He used his recordings on BBC Radio 3 in programmes in the series *Music of the Mountains* and *Music of the Silk Road*. At present he is in China at the Xian Conservatory of Music studying the local music and culture as well as learning to play the erhu. Colin has also continued his career as a composer. Some of his violin and piano pieces are available on CD (MLR CD 9076A, *Czardas* (Colin Huehns violin and Jerome Sadler, piano). His String Quartet in 3 movements with an Epilogue

(New Macnaghten commission) was performed at the Purcell Room and his *Cameo Symphony* was performed by the City of London Sinfonia in Cambridge and will shortly be played in Portland, Oregon. Catalogue and scores of his music can be obtained from Kinsbury Music.



Ian Herbert

IAN HERBERT (1955) has retired from the Royal Opera House Orchestra after 38 years as principal clarinet. This period covered the musical directorships of Sir George Solti, Sir Colin Davis and, more recent, Sir Bernard Haitink. Ian has toured worldwide with the Royal Opera and has given chamber music recitals in Japan and the USA. He is to be heard as orchestral soloist in many major operatic recordings. Ian was a pupil of Jack Brymer, as were **Keith Puddy** (1958) and **Thomas Kelly** (1957). He is now following a freelance career with frequent solo engagements. In 1993 he played the Mozart Concerto at St John's, Smith Square, and in 1994 gave the first performance of a new concerto for clarinet and strings written especially for him by Jim Parker, a well-known composer for television. This took place in the Duke's Hall at the Academy and was repeated last November at Conway Hall. He enjoys teaching and has given workshops on the clarinet in opera at Trinity and the London Colleges of Music. Lastly - he never stops practising.

Oboist **CLARE HOSKINS** (1992) and husband Paul had a baby daughter, Dorothy, in February last year, and are thoroughly enjoying continuing their careers with parenthood. Clare is a busy freelance who works regularly with Glyndebourne Touring Opera, the Ulster Orchestra and English National Ballet, among others.

MARK HOWELLS (1978), who is now sub-principal oboe with the BBC Symphony Orchestra and principal oboe with the National Symphony Orchestra, has recently produced and played first oboe on a recording with Harmoniemusik of London

for Virgin Classics of Mozart's Wind Octet in C minor, and three wind octets by Myslivecek, for release in May.

CAREY HUMPHREYS (1950) writes: 'Twenty-nine years of teaching in grammar schools and, latterly, Institutes of Higher Education, led to early retirement and a very full and interesting freelance career. I examined for the Associated Board for ten years, was city organist at Portsmouth Guildhall for 11 years, and am currently organist at the Royal Naval Church at St Ann, Portsmouth. Occasional recital and accompaniment work keep my mind, feet and fingers still fairly active at 74 years.'

JOHN HUMPHREYS (1965), senior lecturer at the Birmingham Conservatoire, continues a busy career teaching, performing (several Schubert recitals in 1997 including the song cycles with Julian Pike and piano duos with Allan Schiller), managing Camerata Artists and restoring grand pianos, including an historic 1843 Broadwood. He was recently in Taiwan examining for two weeks. John would like to contact old friends from the period 1962-65 - the years pass *troppo presto*!

Congratulations to **MARIOS IOANNOU** (1990), who was awarded the special prize for the best accompaniment for the work *La Passeggiata* by Rossini in the Fourth International Choir competition held in Athens in November 1996.

Pianist **SUNG-IM KIM** (1996) was awarded first prize in the Haverhill Sinfonia Competition, which was open to all instrumentalists. Student pianist **Daniel Smith** was also a prizewinner.

CARL JACKSON (1978) has been appointed director of music at the Chapel Royal, Hampton Court Palace. He is at present assistant director of music at St Peter's Church, Eaton Square, London, and remains on the full-time music staff of St Paul's Girls' School where he has taught for many years. Carl is also kept busy as an A-level music examiner, and is a Council member of the ISM.

After a career as a school master at Wellington College and Bristol Cathedral School, **ALISTAIR JONES** joined the music industry first working for Boosey & Hawkes and then for Roland (UK). At present he is education manager for Roland (UK) and education co-ordinator for Roland Corporation Japan, and specialises in digital technology and music education. He continues to pursue his interest in choral music as conductor of the Chiswick Choir and director of The Company of Singers. On 15th March 1997, the Chiswick Choir gave the premiere of his new Oratorio *Carmen Paschale (The Song of Easter)* based upon Langland's poem *Piers*

Plowman. The work is scored for brass, strings and percussion and requires five soloists (SATBB) and a mixed chorus. Readers may be interested to know that the entire full score, vocal score and orchestra parts were generated on a PC using computer software. Any composers interested in this would be welcome to make contact with Alistair on e-mail at 100315.2425@compuserve.com.

A CD entitled *A Life in Reverse - the Music of Minna Keal* was issued in November 1996 by Lorelt (LNT 110), containing Minna's String Quartet, Wind Quintet, Symphony and *Canillation* for Violin and Orchestra. *Duetto*, a short piece for flute and clarinet, written for Helen and Catherine Saunders, was performed by them on 27 September at the Windsor Arts Festival. **Minna Keal** (1929) is now working on a string quintet. In May 1998, **Andrea Quinn** (1989), conductor of the London Philharmonic Youth Orchestra, will conduct a performance of Minna's Cello Concerto in Sweden.



Jonathan Kelly Photo: Post Studios Ltd

Congratulations to CBSO principal oboist **JONATHAN KELLY** (1991) and his wife Lucy on the birth of Eleanor Mary on 6th January. Jonathan, who recently performed the Mozart Concerto with the orchestra, last spring performed Britten's *Six Metamorphoses after Ovid* for solo oboe as part of a CBSO *Towards the Millennium* concert in the Konzerthaus, Vienna, Symphony Hall, Birmingham and St David's Hall, Cardiff. He still gives recitals with pianist **Alison Procter** (1990) and is a featured artist in EMI's Abbey Road Classics series, performing Mozart's Oboe Quartet with the Brindisi Quartet (leader **Jacqueline Shave**, 1984), which was released last month. Jonathan's first student has just been accepted at the RAM on a scholarship.

AGNES KORY (1969) writes that **Trevor Williams** (1952), a former professor at the RAM, teaches violin and viola at the Bela

Bartók Centre for Musicianship, of which she is the director. The Centre has received a grant from the Foundation for Sport and the Arts towards public educational concerts, the first of which took place in March at the Rudolf Steiner Theatre with a programme which included folksongs, Kodály's *Hary Janos* Suite, Britten's *The Little Sweep* and collective singing.

KATRIINA KOSKI (1994), a member of the recorder ensemble Trio Tagarela, has been appointed recorder teacher at King's School, Canterbury.

BERYL KORMAN (1976) has recently joined Upbeat Recordings Ltd as director in charge of the Upbeat Showbiz label. This addition to their already thriving Upbeat Classics and Upbeat Jazz labels is a very exciting new venture, and October 1996 marked the first major release, with the solo debut album of Helen Hobson (Cathy in the musical *Heathcliff*). *Hobson's Choice* features two duets with Cliff Richard, in addition to a wide range of songs from the shows. Other releases on the new label include *The Gentle Touch* featuring Danny Williams and including a new recording of *Moon River*, and *A Little Light Music*, the original case recording the stage show of the same name featuring one Beryl Korman, soprano (yes, she's still singing too!), and with Jennifer Partridge on the piano. In addition to all this, Beryl also finds time to teach and coach, which she enjoys enormously, and to run her now famous audition technique and career management workshops, a must for young singers at the start of their careers.



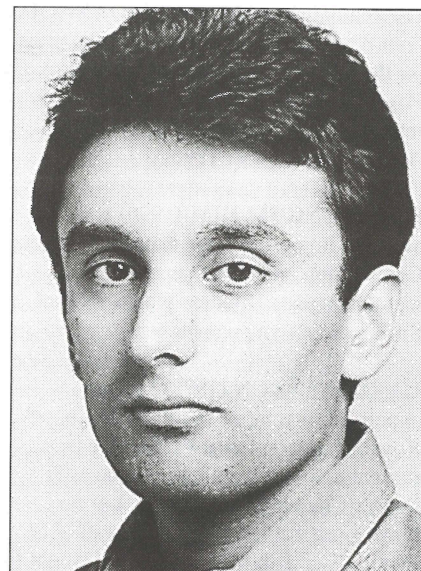
Beryl Korman

IGOR KENAWAY (1976) writes that BBC Radio 3 broadcast a recording which he conducted with the BBC Concert Orchestra of Eduard Künneke's *Tanzerische Suite* (Concerto Grosso) für eine Jazzband and Grosses Orchester Opus 26. He also conducted an Opera Gala concert with the Southern Pro Musica presented by the Southern Orchestral Society last September.

Igor is on the staff of the London College of Music teaching piano, accompaniment and conducting. 1997 being the double anniversary year of Schubert and Mendelssohn, it is also planned for him to take workshops on their Lieder repertoire for singers and accompanists. He also holds classes for the Cambridge University Music Faculty. Future conducting engagements include concerts with the RTE Concert Orchestra in Dublin for RadioTelefis Eireann, and the Chamber Orchestra of London.

ANN KENTON BARKER (1958) is training to be a Speech and Drama examiner for the Guildhall School of Music and Drama.

Pianist **JAMES KIRBY** (1987) continues a busy schedule of around 50 concerts a year. Recent highlights have included a solo recital at the Wigmore Hall and a tour of Uzbekistan performing Sir William Sterndale Bennett's Fourth Piano Concerto with the Uzbek National Orchestra to mark the visit of Diana, Princess of Wales. Work with the Barbican Piano Trio includes a 10th anniversary trip to the USA as well as concerts in Holland and Scotland.



James Kirby

STELLA JACKSON (née Hammett, 1968) writes: 'In the years since I left the RAM I have been head of several high school music departments, lived in Germany for two years, coached privately and adjudicated at various musical festivals. I am now married with three (musical) children and work part-time in a local primary school where the change from teenagers to 4-11 year-olds has proved most interesting. I have been teaching privately now for 32 years, am an Associated Board examiner and chairman of the Ramsbottom Music Festival, now in its fifth year. I was intrigued to see, in the 175th Anniversary edition of the *Diary*, the picture of my piano professor, Vivian Langrish, as a young man with Tobias Matthay's renowned group of

pupils, of whom 'Viv' often talked. Other happy memories are of Wednesday afternoon choir practices with Frederick Jackson - it was he who encouraged me to go to the Academy - our *Gerontius* at St Paul's with Barbirolli, and the free concert tickets that we snapped up from the noticeboard in the Students' common room.'



Sookyoung Kim

SOOKYOUNG KIM (1993) gave a two-piano concert on 3rd October at the Seoul Arts Centre, with her partner Kyung-Yum Yoon. Sookyoung is lecturing in piano and composition at the Catholic University in Seoul.

JONATHAN LEEDALE (1988) is currently working as the brass instructor for Wigtownshire, based in Stranraer, Scotland. Being in an area largely dominated by the brass band tradition, most of his activities are in that field. Jonathan plays solo trombone with the Kirkintilloch Band, one of Scotland's foremost bands, and has toured with them as a soloist to Luxembourg. He is currently the Scottish Brass Band Association's national Solo Champion, the first trombonist to hold this title for some considerable years, and is much in demand as a soloist. He is also active as a conductor in the band world, and has conducted bands in the national Brass Band Championship Finals in London.

LORRAINE LATIN (recorder, 1991) and pianist **YOU-CHIUNG LIN** (1995) - *Allegrezza* - have been accepted onto the *Live Music Now!* scheme and are looking forward to taking part in concerts for the forthcoming season.

HELEN LAWRENCE (1965) is thoroughly enjoying the new repertoire which has opened up to her since switching to mezzo-soprano. She finds it fascinating to revisit familiar works such as the *Messiah* and the Verdi *Requiem* and explore them from a new angle, and is relishing the opportunities to sing such works as Wagner's *Wesendonck* Lieder and Elgar's *Sea Pictures*. Last season she sang Azucena

in *Il Trovatore* at the summer season at Holland Park Theatre and toured with Opera Players (Marcellina, *Le nozze di Figaro*) and Spitalfields Market Opera (Fidalma in Cimarosa's *The Secret Marriage*). This year began with a recording of songs by Alexander Krein for Largo Records and continues with a concert at the Wigmore Hall (to celebrate the life of Berthold Goldschmidt) and further performances with Opera Players. On 4th May she will give a recital at the Kenwood Orangery of music connected with Hampstead.



Marjorie Kay

MARJORIE KAY (1937) writes that after more than 60 years teaching the piano and speech and drama, she is going to New Zealand to be with her family. Marjorie has always worked with amateurs, teaching, adjudicating, producing - and most of it has been rewarding and stimulating. 'Endless patience is demanded of one,' she writes 'and a sense of humour, but one reaps a harvest of response that flowers and fruits constantly. I appreciate the guidance I received from Harold Craxton, Harry Farjeon and Wilton Cole at the RAM, and in the north from Fanny Walker and Ida Shaw - a galaxy of talent - remind me of *The Corner Knot* by Robert Graves, who was overwhelmed as a child when listening to Mozart - he knotted his handkerchief as a witness to his ecstasy and endeavoured to translate that inspiration in another art form. Surely this is what we all try to do in our own individual ways?'

A postcard from Singapore brought news from **JOHN LAUDERDALE** (1960) that his work with sweeping up many of the top Festival awards with his school bands in New Zealand resulted in performing at the Raffles Hotel and the World Trade Centre in Singapore. John was also invited to conduct a rehearsal with the 90-strong Singapore Police Band, which he really enjoyed.

JOO-MEE LEE (1995) writes from the New England Conservatory with news that



Helen Lawrence

her string quartet has been selected as the Honours String Quartet of the conservatory for 1996-7. The quartet will act as an ambassador of the school and is sponsored by it. They will give ten concerts in the area, and were invited by a Korean publishing group to perform in the most prestigious concert halls in Seoul, the Ho-Am Art Hall. In February the quartet gave a recital in the well-known Jordan Hall in Boston. Joo-Mee reports that it is extra-exciting as all the members of her quartet are Korean and were friends from Junior College and also the same church. They are regularly coached by James Dunham, violist of the former Cleveland String Quartet. They received very enthusiastic reaction from audiences and critics in Korea.

SUSAN LEES (1971) has set up the Lees Artists Agency, based in Leeds. She can be contacted on Tel/Fax 0113 275 9271. Sue continues her work as a member of Opera North.

News from **LAWRENCE LEONARD** who writes that his composition *Mezoon*, a tone poem commissioned for the birthday of the Sultan of Oman, was recorded by the Royal Philharmonic Orchestra conducted by the composer, also on video. His arrangement of *Pictures at an Exhibition* for piano and orchestra was recorded by the Philharmonia conducted by Geoffrey Simon and has been published by Boosey and Hawkes. Other recent arrangements are *The Carnival of Animals* (Saint-Saëns) for full symphony orchestra, *Madame Butterfly* (Puccini,) a symphonic suite for full symphony orchestra and a novel for children, *The Horn of Mortal Danger*, published by Walker Books.

JONATHAN LILLEY (1995) writes that **Carleton Etherington** (1990) has been appointed director of music at Tewkesbury Abbey, and that Jonathan has succeeded him as sub-organist of the Leeds Parish Church. **Louise Marsh** (1996) has been appointed Assistant Organist at Wakefield Cathedral.

SHAUN MCCARTHY has been organist at St George's Roman Catholic Cathedral, Southwark, for over 30 years. He has travelled to Germany and Italy with the Cathedral choir which has sung in Cologne Cathedral, St Mark's, Venice and St Peter's

Rome. 'The Pope's visit to St George's in 1982 for the Service of the Sick was an unforgettable occasion which was commemorated afterwards by a stained glass window depicting the event,' he writes. Shaun has written a considerable amount of liturgical music, of which the following items have been published: *Psalm for Ascension Day* (included in *A Responsorial Psalm Book*, pub. Collins), *Where Charity and Love Are Found*, *Penitential Rite with Tropes*, *Lord Have Mercy and Lamb of God* (*Mass of St George*). The first three items appear in *Music for the Mass I* and the last in *Music for the Mass II* (G. Chapman, pub. Cassell). As a harpsichordist, Shaun teamed up with Bryan Fairfax (baroque violin) some two years ago for the performance of the 17th and 18th century repertoire on period instruments in church settings. 'We are both resident in Finchley. Our concerts cover a wide area, mainly to the north of London (we avoid traffic jams in the city centre!). In 1995 we travelled further north than usual as we were given the opportunity to participate in the Edinburgh Fringe Festival, performing the complete Bach sonatas for violin and harpsichord in the Methodist church in Nicholson Square. A busy schedule of concerts has been planned for the coming year.'

With the help of a Scottish Arts Council Award, composer **JOHN MCLEOD** (1961) travelled to South East Asia in August to gather material for his new percussion works. For Evelyn Glennie he is writing *The Temple of Ten Thousand Buddhas*, which integrates eastern and western instruments with electronic tapes of Buddhist chants and sounds. Whilst in Singapore he saw the Chinese opera *Thrashing the Sea God*, which forms the basis of his new piece for percussionist and RAM student **Colin Currie**. Both performers have already played works by John and Evelyn has notched up over 250 performances worldwide of his *The Song of Dionysius*, which she premiered at the 1989 London Proms before recording it on CD for RCA Victor. To celebrate its 500th anniversary, Aberdeen University commissioned John to write Piano Sonata No 3, which was premiered by Murray McLaughlan and featured in BBC Radio 3's *Hear and Now* series in August. The university then decided to sponsor a complete CD of John's piano music, for release this year. Also released this month is the album *New York Counterpoint* which features his *The Song of Phryne* for clarinet and piano, played by **Linda Merrick** (1985) and pianist Benjamin Frith on the Serendipity label SERCD 0200.

News from soprano **GERALDINE MCGREEVY** (1995). Geraldine won first prize in the Kathleen Ferrier Competition in 1996, and was awarded a Shinn Fellowship

by the Academy for 1996-7. Recent roles have included the First Lady and cover for Pamina in British Youth Opera's production



Geraldine McGreevy

of *The Magic Flute*, and Mistress Page for the 10th Anniversary concert performance of Vaughan Williams's *Sir John in Love*. She also took part with pianist **Christopher Gould** (1996) and guitarist **Stefan Hfladek** (1996) in the Park Lane Group New Year Series in January. In February she sang two world premières by Koechlin on BBC Radio 3 for the *Composer of the Week* series, and will be giving a recitals of works by Mendelssohn and Brahms with pianist **Graham Johnson** (1973) in Germany in August 1997. In a recent review in London's *Evening Standard* of the London Royal Schools' Vocal Faculty production of Mozart's *Così fan tutte*, conducted by Sir Colin Davis and produced by John Copley, Geraldine was hailed as a 'new star in the firmament' by critic Tom Sutcliffe.

RICHARD McMAHON (1970) writes that he is now head of keyboard at the Welsh College of Music and Drama. Richard studied at the RAM between 1965-70 with Gordon Green. 'My first teacher, Ella Pounder, was also a student at the RAM in the late 1930s. I have been and still continue to be active as a recitalist and broadcaster, having given many recitals on BBC Radio 3, and have worked as a soloist and in duo with **Anne Shasby** (a student at the same period) and **Martin Jones** (1965), with whom I have also given many broadcasts and recitals. I have lived in Wales since 1978 and was for many years associated with the University Music Department in Cardiff.'

Since leaving the RAM in 1994, violinist **MAYA MAGUB** studied at the Vienna Hochschule with Michael Schnitzler, and is now working in London as a freelance violinist. In 1996 she performed the Mendelssohn Violin Concerto, Vivaldi's *Four Seasons* in St John's Smith Square, and Bruch's *Scottish Fantasy* in the Royal

College of Music, where she was presented with the Royal Orchestral Society Silver Medal. Maya is a member of the Mainardi Trio (with Christopher Ross, piano, and Amanda Truelove, cello) which recently gave a recital series in Blackheath Concert Halls featuring the Brahms piano trios. She is a member of the London Mozart Players and John Eliot Gardiner's Orchestre Revolutionnaire et Romantique. In 1996 she edited the *Yehudi Menuhin Cadenzas for Violin Concertos* by Wolfgang Amadeus Mozart (pub. Peter Biddulph), a daunting but fascinating task which involved transcribing from his recordings of the early 1960s. The edition was presented to Menuhin at his 80th birthday gala concert. Maya has recently won an English Speaking Union scholarship for nine weeks' study in Aspen, Colorado. She has kept in contact with other ex-RAM students through playing with the Royal Academy Soloists formed by violinist **Ken Aiso** in 1995, and met up with Ken, recent graduates **Alison Dods** and **Katherine Hunka** and student **Matthew Truscott** at Joseph Silverstein's summer course in Aldeburgh last summer.



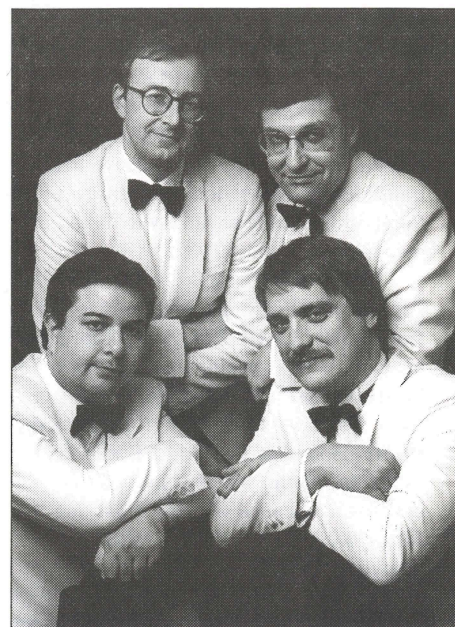
Maya Magub



Jeanne Mann and Jonathan Cohen

Violinist **JEANNE MANN** (1972) and pianist **Jonathan Cohen** (1967) have been working together over the past three years giving recitals and concerts in the south east. Their most recent recital in March for the Herts and Essex Concert Club included the Elgar Violin Sonata. Jeanne and Jonathan would be interested to hear from anyone interested in becoming concert promoter for the duo - the concerts usually include music in a variety of styles. Telephone Jeanne on 01279 415186.

The **MAGGINI QUARTET** (**Laurence Jackson** (1989), **David Angel**, (1975) *violins*, **Martin Outram** (1983) *viola*, **Michal Kaznowski** (1974) *cello*) continues its busy schedule of concerts and recordings. Recent performances have featured Brahms and included his quartets, piano quintet and both sextets. Other series have included all the Britten quartets presented at the Maggini residencies at Brunel University, Christ Church College, Canterbury and Shrewsbury School. The Quartet recorded the first two Britten quartets just before Christmas as part of their ongoing series of British works for Naxos. Already recorded are discs of works by Frank Bridge, E J Moeran and Elgar, including the piano quintet with Peter Donohoe. Britten and Bridge also feature in a series of concerts from Bangor University, to be broadcast by the BBC. Other recent Radio 3 broadcasts have included two Maggini commissions - **Roxanna Panufnik**'s (1989) *Olivia* (commissioned for the quartet by Brunel University Arts Centre sponsored by Lincoln National) and Robert Simpson's Cello Quintet, which the Maggini and Pal Banda first performed at the 1996 Cheltenham Festival. The quartet's 10th anniversary celebrations will include a new string quartet commissioned from Scottish composer James MacMillan, to receive its world première at the Wigmore Hall. The quartet's commitment to new music is also reflected in the international composition competition for string quartets which forms part of their residency at Brunel University. It will be judged by the Maggini Quartet in collaboration with composers **Adam Gorb** (1993) and Robert Saxton, and will culminate on 17th May in a workshop day. The competition has already generated interest from as far afield as China. This summer will see demand for the quartet's coaching skills taking them to Norway,



The Maggini Quartet

where they will also give a series of concerts, and they will be returning to their annual summers schools at Charterhouse, Harrogate and Oxford. further details from administrator Susan Bailey on 0171 359 8861.

SUSANNA MALKKI (1994) has been appointed principal cello of the Gothenburg Symphony Orchestra in Sweden, one of the leading orchestras in Scandinavia (chief conductor Neeme Jarvi). In addition, she continues with her conducting studies at the Sibelius Academy as much as time allows, plus lots of travelling with the orchestra, this year to South Korea and Japan.

Baritone **CHRISTOPHER MALTMAN** (1995) has been selected to represent England in the forthcoming Cardiff International Singer of the World Competition, to be held in June. Chris, who read biochemistry at Warwick University before entering the RAM in 1991 to study with Mark Wildman, has had an interesting first 18 months in the profession. Recent concert appearances include the Fauré *Requiem* with Sir David Willcocks at the Royal Albert Hall, Vaughan Williams's *Serenade to Music* with the CBSO and Sir Simon Rattle, a work which he has subsequently recorded for Decca with the LPO and Roger Norrington. Operatic engagements include Silvio (*I Pagliacci*) and Morales (*Carmen*) for Welsh National Opera, Marcello (*La Bohème*) in Raymond Gubbay's Centenary production at the Royal Albert Hall and Enrico (*L'Isola Disabitata*) for the Deutsche Staatsoper, Berlin. Recording credits include a disc of Beethoven Folk Songs for Deutsche Grammophon and Paris in *Romeo and Juliet* with Plácido Domingo for BMG. This year he will make his Glyndebourne debut as Raimbaud (*Le Comte Ory*), Tarquinus (*The Rape of Lucretia*) in the Montpellier Festival, and a return to Welsh National Opera to sing the title role in Britten's *Billy Budd*. Further recordings include a disc of Warlock songs with tenor **Philip Langridge** (1963) and pianist **John Constable** (1960) for Collins Classics, two volumes of songs by John Ireland with **Graham Johnson** (1973) for Hyperion and Donald (*Billy Budd*) with the Hallé and Kent Nagano. As part of the Schubert anniversary year, Christopher will open both Malcolm Martineau's series in St John's Smith Square, singing *Winterreise*, and Graham Johnson's *Wohin* series in the Wigmore Hall, with Ann Murray.

HUGH MARCHANT (1936) writes that he is recovering from a major operation, having spent his 80th birthday in hospital last year. We all wish him well.

PAUL MARLEYN (1985), principal cello with the Royal Liverpool Philharmonic Orchestra, performed Shostakovich

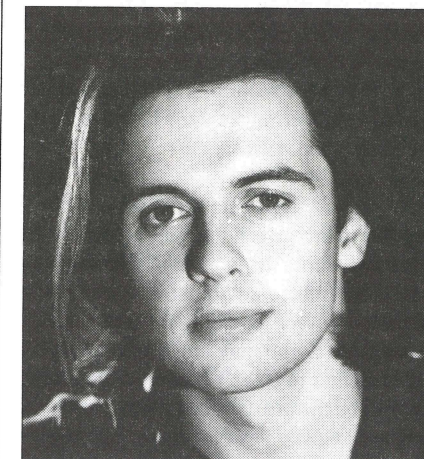
Concerto No 1 in January with the RLPO conducted by Sian Edwards, which was given an excellent review in *The Daily Telegraph*. Plans for this year include an appearance at the Purcell Room playing the Claude Bolling Suite for Jazz Cello, amongst other works. Paul's second CD, entitled *From Jewish Life*, including the world première recording of Ernest Bloch's early Sonata, was released in March.

Cellist **RICHARD MAY** (1989) with pianist **Nicholas Oliver** (1988) has recitals in Germany, Switzerland and a fourth recital series in Salzburg, as well as throughout the UK. As cellist of the Angell Piano Trio, Richard recently completed a live recording for the BBC as well as giving concerts in Germany and Austria. The Trio has a new CD of Martinu Piano Trios for release shortly.

KEITH HOARE-MAYLER (1978) writes: 'I am pleased to say that MAM Management (Mayler Artist Management) is on its way to becoming well established in the European, and especially Austrian, music scene, and has rapidly developed a reputation for its personal management style. Working for a select list of clients, we are able to offer personal management and public relations as well as individual concert management for solo artists and ensembles. Former Academy students we are privileged to represent are pianist **Jonathan Plowright**, the **Coull Quartet**, piano duo **Hans-Peter and Volker Stenzl**, pianist **Paul Turner**, violinist **Jan-Peter Schmolk**, cellist **Richard May** and violinist **Andrew Manze**. Recent additions to the list of artists include The King's Consort under the artistic direction of Robert King. 1996 saw the Vienna debut of the Stenzl brothers, who will return in 1997 for recitals in Salzburg, Graz and Vienna. In December 1996, Jonathan Plowright returned to Vienna after an absence of six years; he returns to Salzburg in October to give a recital in Schloss Mirabell in an international piano series. Jan-Peter Schmolk and Richard May will give a series of five concerts in Salzburg this season as well as making their Vienna debut, and Andrew Manze and John Toll with Nigel North (*Romanesca*) will be returning to Austria later this season as well as making their debut in the Wiener Konzerthaus. The King's Consort made its inaugural concert in Austria in January with a spectacular huge Venetian programme called 'Lo Spozolizio', and special projects for the coming year include the 75th anniversary celebration of Walton's *Facade* with Lady Walton and Richard Baker, and involvement with the Richard Tauber Prize.'

Cellist **ROBERT MAX** (1987) made a successful recital tour of Scotland with his wife, **Zoe Solomon** (1990) in November, and they will be giving a recital at the

Wigmore Hall in June. His recording of liturgical music by Louis Lewandowsky for Olympia (OCD347), conducting the Zemel Choir, was voted *Record of the Year* by the *Jewish Chronicle* in 1996. Robert is directing two courses for Pro Corda, the National School of young Chamber-music players, in 1997, and will tour Holland and the USA with the Barbican Piano Trio - **James Kirby** piano (1986) and Gabrielle Lester, violin.



Simon Mulligan Photo: Laurence Burns

Pianist **SIMON MULLIGAN** (1995) has recently returned from a tour of the USA with cellist Lynn Harrell, having received excellent reviews about his own artistry as a chamber musician in the American press. Simon, who studied with Alex Kelly for seven years, attended the prestigious Fondazione per il Pianoforte on Lake Como last year, where his teachers included Charles Rosen, Dmitri Bashkirov, Alexis Weissenberg and Murray Perahia. He continues to perform with duo partner violinist **Daniel Hope** (1995), and the recentlyformed London International Piano Quintet with Annika Pigorsch (double bass), Adrian Brendel (cello) and Philip Dukes (viola), with whom he will give concerts in Stuttgart and the Berlin Philharmonic Hall. His other musical interests include composing for film and television, with recent commissions from Video Arts, Mentorn Films and the National Grid Company (a symphonic suite for their 1996 corporate film). Forthcoming CD recordings include the première recording of Alexis Weissenberg's *Sonata en Form de Jazz* (at the invitation of the composer), *Mussorgsky's Pictures at an Exhibition* and his own *Suite for Piano and Orchestra*, with further recitals in England, New York and Chicago with Lynn Harrell. **Daniel Hope** has been involved with an interesting project in Vienna. There is a new version of the Alban Berg Violin Concerto soon to be published and 'astonishingly different from the existing one,' reports Daniel. 'It has been put together by the Alban Berg Foundation and Universal Edition in Vienna. The Foundation asked him to give the first Viennese performance on

19th October last year, almost exactly to the day of the original Viennese premiere of 1936, when the Vienna Philharmonic infamously left the stage during the last bars of the piece in protest of Berg's 'entartete' music and the fact that the soloist Louis Krasner and the conductor Otto Klemperer were both Jewish!' Daniel also toured in the summer playing the Mozart Sinfonia Concertante with violist Yuri Bashmet. In 1995 Daniel worked with the composer Takemitsu, recording his *Notalghia - In memory of Andrei Tarkovskij* for violin and orchestra for Nimbus. Future projects include a series of recordings for the BMG label and chamber music tours to Spain, Israel, Japan and Austria.

Pianist **PHILIP MEAD** (1971) will undertake a three-week tour of the US performing works for piano and electronics. On 2nd November he will perform a concerto by composer Henry Cowell with the American Symphony Orchestra at the Lincoln Center in New York, and in January 1997 will be the artistic director of the Crumb-Stravinsky Festival at the London College of Music.

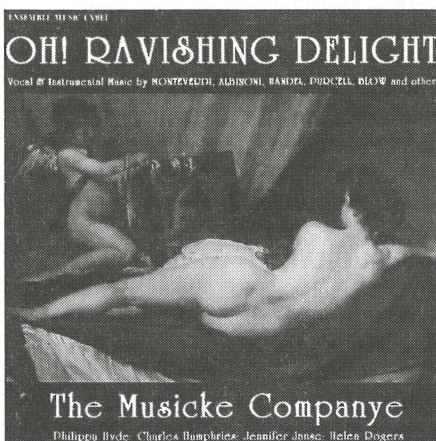
TIMOTHY MILLER's (1982) new commissions included *Musical Tales* for junior string orchestra, *Organ Motet* for organ, brass and choir, whilst freelancing as an organist, conductor and piano accompanist in south west Norway's largest city, Stavanger. Recent publications include *Fest-Music* for organ and choir music for all types of church choir.

Former Student Union President and tenor, **PETER MITCHELL** (1991) was called to the Bar of England and Wales at Inner Temple on 10th October 1996.

Congratulations to clarinettist **CHI-YU MO** (1996), winner of the Britten-Pears Kleenex Facial Tissues Concerto Competition 1996, On 14th August Chi will perform a concerto with the Britten-Pears Orchestra and Tadaaki Otaka at Snape Maltings. He is currently on trial with the Royal Liverpool Philharmonic Orchestra (2nd clarinet doubling E flat) and the London Symphony Orchestra (2nd clarinet).

Organist **ROBERT MUNNS** (1957) writes that he taught in Malaysia last July-August and played a busy concert tour of the United States in September-October, including recitals in Concord, New Hampshire, Amarillo, Texas, Des Moines, Iowa and Omaha, Nebraska. Plans are well underway for tours in 1997 and 1998 in the USA, Germany and Norway. These tours will also include seminars and workshops on the composers who have written for him or with whom he has been closely associated, including Herbert Howells, Kenneth Leighton, Philip Moore and Knut Nystedt. Robert's pupils over the past year have been

extremely successful at diploma level.



The **MUSICKE COMPANYE** (Philippa Hyde soprano, Charles Humphries counter-tenor, Jennifer Janse Baroque cello and Helen Rogers harpsichord) have released a CD entitled *Oh! Ravishing Delight* (EML020) of works by Monteverdi, Albinoni, Handel, Purcell, Blow and others. The ensemble is currently touring Britain as part of the NFMS Concert Promoter's Network (1996-7). The recording is available at a discounted price of £10 plus 85p p+p from 146 Iffley Road, London W6 0PE. Tel 0181 741 5390.



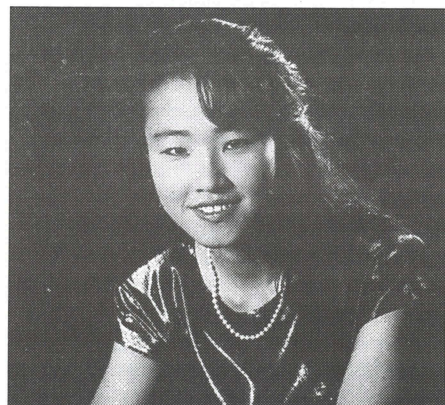
Nadia Myerscough Photo Lucien Myerscough

In October 1996 **NADIA MYERSCOUGH** was invited back by Rudolf Baumgartner to appear as soloist with the Lucerne Festival Strings, as part of their 40th anniversary concert series. The concert was a great success, and a live recording made at the time will soon be released on CD. Nadia's recent solo appearances include the Mendelssohn Violin Concerto with the Kent Concert Orchestra and the *Four Seasons* by Vivaldi. She also has a busy schedule with the Rogeri Trio. They performed works by Ravel, Rubbra and Rawsthorne at the Wigmore Hall in March and will return on 19th May for the masterclass chamber music series, taken by the Pauk/Frankl/Kirshbaum Trio. Later in the year they will

be touring Switzerland and France, and will also give a recital at the Theatre du Chatelet in Paris. Over the past few months the trio have played for numerous music societies and festivals, given concerts in Japan, Ireland and Switzerland, and broadcast for BBC Radio 3. A CD of chamber music by Alan Rawsthorne is in the pipeline, with generous sponsorship from the Rawsthorne Society. Peter Adams, cellist in the Rogeri Trio, has joined the Bochmann Quartet, whose leader is **Michael Bochmann** (1974). Peter taught viola da gamba at the RAM during 1984-5.

ANN NEWBOULD (née Airton, 1961) is enjoying teaching at Hull University where performance plays an important role in the music degree syllabus. She also teaches at Hymers College and works as an accompanist. This year she has embarked on a series of lecture recitals with singer Delia Fletcher and her husband, the Schubert scholar Brian Newbould. The lectures will be entitled *Faith, Hope and Love* and will mark the bicentenary of Schubert's birth.

Since her London debut recital at the Purcell Room in 1993, pianist **YOKO ONO** (1987) has been busy performing in England, France and Japan. In 1996 she gave recitals in Paris, the Brighton International Music Festival and Dartington Summer Festival, as well as other concert venues in England. This year she has performed in Brighton, Lewes, Cambridge, South End, Poole and London, and she will be returning to the above festivals later in the year. As a chamber musician she performs regularly with members of the London Symphony Orchestra, among others.



Yoko Ono Photo Robert Carpenter Turner

SUSAN OSMASTON (née Jager, 1962) writes that she has now retired from full-time teaching but hopes to become involved with music-making again in the Lakes. She would like to find a small chamber choir in the area to meet any other former RAM students - please telephone Susan on 015394 43782 should you live nearby and know of performance opportunities in which she may be interested in participating.



Hallfridur Olafsdottir

HALLFRIDUR (Haffi) OLAFSDOTTIR (1991) took up the position of piccolo player and co-principal flute in the Iceland Symphony Orchestra in January this year. She has now been working in Reykjavik for the past four and a half years, teaching and freelancing, as well as giving solo and chamber music recitals. Last year she performed the Nielsen Flute Concerto with the Iceland Symphony Orchestra and had a CD published with Mozart's flute quartets with the chamber group Camerartica. She also teaches at the Reykjavik College of Music.

STEPHEN OSTLER (1965) writes that after thirty years as a director of music, first at Wellingborough School and more recently at Bembridge School (Isle of Wight), he undertook a term's locum as director of music at St Faith's School, Cambridge, after which he will freelance in Kent and beyond.

Congratulations to **DANIEL PAILTHORPE** (1988), principal flute with the English National Opera and frequent guest with the Philharmonia and Nash Ensemble, who was appointed professor of flute at Trinity College of Music last year.

This year **AMANDA PITT** (1993) will be the soloist on two recordings; a CD of the music of Janacek on Hyperion and a CD dedicated to the music of Ruth Crawford Seeger on Deutsche Gramophon. Her new edition of *Three Chants for Women's Chorus* by Crawford Seeger was also performed, with Amanda as soloist, at the Queen Elizabeth Hall in October 1996 as part of the London Sinfonietta's *American Pioneers* series. This edition was prepared with funds from the Arts Council of England, and is now being considered by commercial publishers. Other recent engagements include Birtwistle's *On the Sheer Threshold of the Night* at the Huddersfield Contemporary Music Festival and the Oxford Contemporary Music Festival; *A Mind of Winter* by George Benjamin; and the role of Euridice in

Soprano **CLAIRE POWELL** (1972) writes that her recent engagements have included the role of Baba the Turk in the Welsh National Opera production of *The Rake's Progress*, the title role in Roberto Gerhard's *La Duenna* for Opera North, soon to be released on CD by Chandos, and future engagements include Clairon in *Capriccio* in Madrid, and Auntie (*Peter Grimes*) in Tokyo.

The **QUINTESSENTIAL CORNET AND SACKBUT ENSEMBLE** (Adrian France, Philip Dale and Adam Woolf sackbuts, Rachel Brown and Richard Thomas cornets, directed by Richard Thomas) was formed at the Academy in 1993. They gave their first public recital in the lunchtime series at Southwark Cathedral, and their first concerts included performing in the gantries which span Tower Bridge wearing Renaissance costume, as well as for HRH Princess Margaret from the galleries in the Reading Room at the British Library. During the 1995 Purcell Tercentenary year the ensemble was involved in performances of the *Funeral Music for Queen Mary*, using 'mournful flatt trumpets' - a rare and unusual type of slide trumpet. During this period they hosted Classic FM's educational programme from the Museum of London, which involved demonstrating and performing the early instruments and then coaching modern brass players on how to interpret Renaissance brass music. During 1996 QuintEssential were successfully auditioned for the *Live Music Now!* scheme, under which they have performed to many hundreds of children in special schools, adults with learning difficulties and hospital patients. Their first concerts for *Live Music Now!* were given in Belfast during the ensemble's highly successful tour of Ireland, during which they performed for the reopening of the National Gallery of Ireland and at the annual Provost's Concert in Trinity College Dublin. Plans for 1997 include a tour of Switzerland, performances for the Beverly Early Music Festival, the



QuintEssential Cornet and Sackbut Ensemble

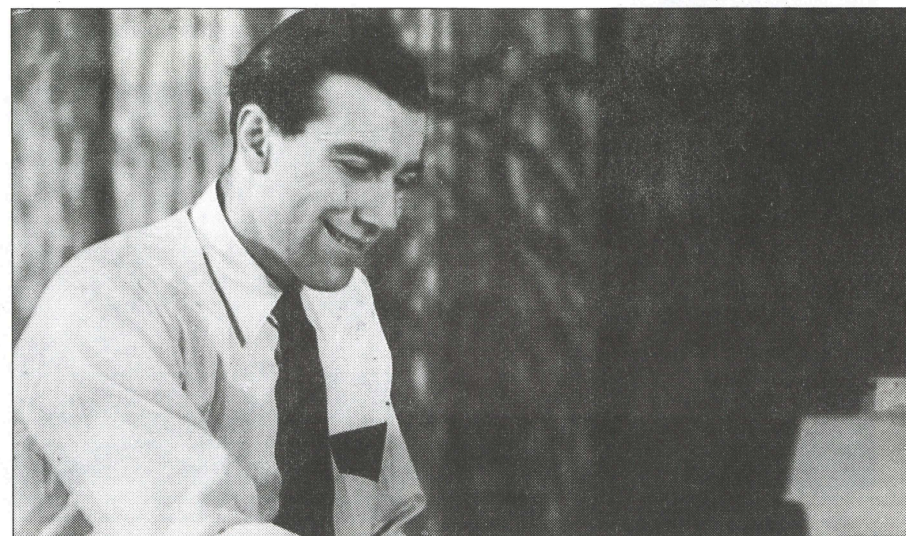
York Early Music Festival and the Warwick and Leamington Festival. October sees the proposed release date for the CD (Meridian Records) of large Venetian polyphonic works by Giovanni Gabrieli, Giovanni Priuli and Giovanni Picchi, to coincide with the 400th anniversary of the publication of Gabrieli's *Sacrae Symphoniae*, a collection of some of the finest instrumental and choral music written towards the end of the 16th century. QuintEssential would be delighted to keep recipients of the Newsletter informed of their concert activities by becoming a member of the ensemble's mailing list. Please write c/o 10 King's Highway, Plumstead Common, London SE18 2NL (tel 0181 855 8584) or contact them through Janet Snowman at the RAM.

Recent performances of works by **AUGUSTA READ THOMAS** (1989), associate professor at the Eastman School of Music, include *Words of the Sea*, commissioned and premièred by the Chicago Symphony Orchestra conducted by Pierre Boulez in December 1996, and her *Chanson* for cello and orchestra, commissioned by Mstislav Rostropovich, will be premièred by the Boston Symphony Orchestra conducted by Seiji Ozawa in April 1997 at Symphony Hall, Boston and Carnegie Hall, NY.

After nearly 28 years, **KATE REYNOLDS** (1961) has taken early retirement from the Partnership Social Secretary's office of John Lewis plc and is now working as a freelance production manager and concert manager. (contact 0181 870 5017).

MICHAEL RIPPON (1963) sends greetings from Hong Kong. 'I've been here 12 years now (feels like 12 months!). I was head of vocal studies for 10 years at the Hong Kong Academy for Performing Arts. Now I work as broadcaster/producer for Radio Television Hong Kong, Radio 4, which is our classical music channel. I just sit in Hong Kong waiting for all my 'old' friends to visit as they do, then say 'Do you remember me'? I still do some singing, but more piano now - much easier. Do come and visit both before and after July 1997. I'll still be here ...'

Tenor **SIMON ROBERTS** (1990) made his debut in March 1997 at the Teatro Comunale di Bologna as Peter Quint in Britten's *Turn of the Screw*. He will sing the role of Tamino in *Die Zauberflöte* for Tours, France, in April and make his debut in Grosser Musikverein, Vienna in May 1997 in Tippett's *A Child of Our Time*. Another first will be his debut in Hawaii State Opera's production of *Don Giovanni* as Don Ottavio, in January 1998. In 1996 Simon represented Great Britain in the Concorso di Tostiano in Ortona, Italy. The jury, comprising the directors of the six



Clive Richardson 'in about 1935, when I was the leader of the famous 8 piano symphony'

top Italian opera houses and a representative from Covent Garden, awarded him Gold Medal as the best tenor of the competition. This summer sees the release of a CD of music by Tosti with the pianist Brian Masuda.

PAUL ROBERTSON (1973), leader of the Medici Quartet, continues his most interesting work, particularly in response to his recent television series *Music and the Mind*. If you are interested in taking part in a forum for debate, learning and discussion, you can catch Paul over the next few weeks at the Pelican Centre, Glastonbury (19 April) - a workshop entitled *A Journey across the Landscape of the Musical Mind* (an exploration of the psychology and emotional experience of music through performance, composition and active musical response); Royal Holloway College (24-25 April) - a conference on *Music and Medicine* - the history of music therapy since antiquity (contact Peregrine Horden 01784 443314); at the Bashful Alley Centre, Lancaster (2-3 May) - a talk entitled *Music - the Remembered Present* (tel 01524 844299)); Urchfont Manor College, Devizes (6-8 June - a talk entitled *Music and the Mind*; and a *Meet the Medici Quartet* - four concerts and delicious food at Hazelwood House, Loddiswell, South Devon (for brochure and details phone 01548 821232).

FRANCIS ROUTH (1953) writes: 'Highlights in the past season took the form of some excellent recordings. Nicholas Cox, who commissioned my Clarinet Quintet, gave a wonderful performance of it on CD with the Redcliffe Ensemble. Other pieces on a truly beautiful disc were the Clarinet Quintet of Bliss and the Clarinet Quartet of Rawsthorne. Another memorable performance was of the early settings of W.B. Yeats songs *A Woman Young and Old*, sung by Margaret Field, with pianist Andrew Ball. She combined my songs with Tippett's *The Heart's Assurance* and *The Golden Kingdom* by David Matthews. Plans

for the Redcliffe Concerts, of which I am artistic director, have opened up recently to cover a wide range, from a visit to Georgia in 1997 by the Redcliffe Ensemble, to a 500-year retrospective of British music in the form of concerts and recordings, to mark the Millennium, entitled *British Musical Heritage*.'

MORTIMER RHIND-TUTT (1979) writes: 'For several years after leaving the RAM I made my living as a freelance trumpeter but always had an interest in education. In 1993 I was appointed principal of Ealing Junior Music School to lead it into charitable status when funding was withdrawn by the local authority. I have recently been appointed to lead a similar project in Westminster by the music teachers in the secondary schools. They wish to form an organisation to coordinate, enhance and increase instrumental teaching in their schools and we are in the process of setting it up. As well as these two part-time posts, I still do some instrumental teaching at St George's School, Windsor Castle, and the occasional trumpet recital or orchestral engagement. I enjoy reading about those I knew at the RAM a couple of decades ago.'

CLIVE RICHARDSON (1932) writes: 'Born in Paris, France, educated at Harrow School and passed into the RAM, studied piano, violin, clarinet, trumpet, trombone, timpani and organ. Was musical director and conductor for many shows and in 1936 went over to the USA as musical director and arranger for the incomparable Hildegard, as she was called. In 1939 I served in the Royal Artillery as a full Lieutenant and after the war teamed up with my old friend Tony Lowry as a duo piano act, notching over 1000 broadcasts, and later was booked to write, compose and arrange for the ITMA programmes, paraphrasing many old English folk songs, conducted by Charles Shadwell. Since then I have more or less retired but still compose for publishers who are looking for 'mood music' to record. In 1937 I became

conductor/composer for Louis Levy who was head of all music for Gaumont British and Gainsborough films. I have recently added to my library of compositions *Mantovani Strings* and *Shopping Around*.'

In addition to performances of his works in South Africa, composer **HANS ROOSENSCHOON** (1978) had a number of overseas performances during the past year. *To Open a Window* was performed by the Odeon String Quartet at the Oslo Chamber Music Festival in August 1996 when it was recorded by the Norwegian Broadcasting Corporation. At the same festival, the Kristiansand Chamber Orchestra, directed by Stephan Barrat-Due, included Roosenschoon's *Clouds Clearing* in one of their programmes. This piece was also featured at the Three Choirs Festival in Worcester, where the Bournemouth Sinfonietta, conducted by Barry Smith, gave a concert of South African works. At the World Symposium on Choral Music held in Sydney, Australia, *Firebowl* captured the attention of participants in a performance by the Pretoria University Choir. The piece was also included in the USA tour programme of the Camerata Chamber Choir of Copenhagen, conducted by Michael Bojesen. A further honour for Hans were performances of his choral work *Magnificat* by the James Allen's Girls' School of London during their visit to South Africa. Hans Roosenschoon is senior lecturer in music theory and composition in the Department of Music at the University of the Free State in Bloemfontein.

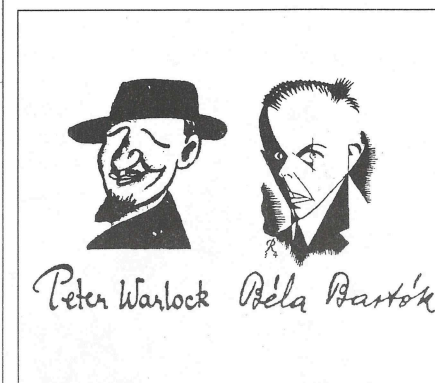
1997 is proving to be another prolific year for **BETTY ROE** (1952) with compositions for choirs and ensembles, plus a major stage work supported by the Royal Borough of Kensington and Chelsea in collaboration with her regular librettist Marian Lines. There were eleven first performances during 1995-6 ranging from solo songs to a pantomime, choir and instrumental works and a short character ballet. Somm, a new



Betty Roe

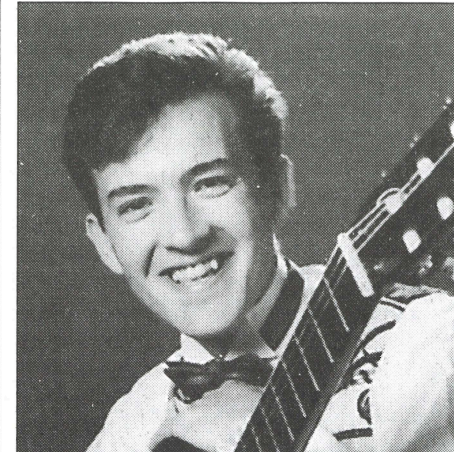
record company dedicated to vocal music, has issued two CDs of Betty's music. One features solo songs and has soloists Sarah Leonard, James Bowman and Martyn Hill with pianist Andrew Ball. The other, featuring Ronald Corp's New London Children's Choir, is a collection of Betty's music for children. A third CD of choral music is to follow later this year.

MARK ROWLINSON (1972) continues producing BBC Radio 3 music 18 years on, and singing also. Recent performances have included recitals at Aldeburgh, Buxton Festival, York Early Music Festival later this year, and production of two books - *Everyman's Schubert* and *Golf Courses of North Wales* (Sigma Press). There's a Renaissance man in there trying to get out - and he also adjudicated a prize at the Royal College of Music last year!



'Peter Warlock and his Hungarian contemporary Béla Bartók were friends,' writes **MALCOLM RUDLAND** (1970). 'Warlock first encountered Bartók's music while still at Eton and in 1921 he even made a pilgrimage to Budapest to stay with him. One of the results of this meeting was that Bartók made his first public appearance in London at the Aeolian Hall on 24th March 1922 when he played his new violin sonata with the London-based Hungarian violinist Jelly d'Arányi. English Heritage has located a blue plaque on the house at 7 Sydney Place, South Kensington, in which Bartók stayed between 1922 and 1937 when in London, and the unveiling took place on 22nd March. On 24th March Malcolm Rudland conducted the Oxford Orchestra da Camera in performances of Warlock's *Capriol* and the *Serenade*, and Bartók's *Divertimento* and *Music for Strings*, *Percussion and Celeste* at the Queen Elizabeth Hall.

LOUIS RUTLAND (1972), a member of the Royal Opera House Orchestra, writes: 'I am now the honorary President of my local orchestra, Sutton Symphony Orchestra, in succession to the late Norman Del Mar. My Vice-President is Sir Harry Secombe. At the Sutton Symphony Orchestra's 50th anniversary concert, I was the soloist in Mendelssohn's Violin Concerto.'



Gary Ryan

GARY RYAN (1992) has been appointed as a professor of guitar at the Royal College of Music from September last year. In 1996 he performed two recitals at the South Bank in the Purcell Room for the Kirkman Concert Society. He also toured the Baltic with his wife, flautist Louise, aboard the Royal Viking Sun, and in July performed and adjudicated at the Bath International Guitar Festival. He will both perform and teach at this year's. Gary took part in a concert in October 1996 for the Park Lane Group in celebration of composer **Giles Swayne's** (1971) 50th birthday, and he has recently been commissioned by Paines Plough Theatre Company to compose a score for *Wolves* (by Michael Punter), which opened at the Bridewell Theatre in March and will tour the country. He is awaiting the release date of his first CD recording, and has now completed Grade 5-Performer Certificate for Trinity College of Music 1998 Guitar Syllabus.

KENNETH RYDER (1963), organist and Master of the Music at the church of St Peter Mancroft, Norwich, since leaving the Academy in 1963, has had considerable success within his teaching establishment at the church, having been responsible over the years for preparing more than 150 talented youngsters who are now working full-time in the music profession. Amongst his recent successes as a teacher has been Robert Houssart who, in 1996 at the age of 16, gained 93 marks in his performers' ARCM organ examination, and has subsequently gone on to be awarded the Organ Scholarship at St John's College, Cambridge. Another of his pupils, Timothy Patient, gained all six prizes in the ARCO diploma two years ago. The Norfolk County Music Festival Organ Class, held in St Peter Mancroft, has received national attention as being one of the largest provincial organ classes in the country, often with over four hours of non-stop organ music. Adjudicators such as John Scott, **Anne Marsden Thomas** (1974), Peter Hurford (some years back and not in St Peter Mancroft) and this year **Kevin**



Kenneth Ryder

Bowyer (1982) can all testify to the variety of musical expertise and input to this annual occasion. Try as he might, Kenneth Ryder is unable to persuade organists who are not his pupils to enter. Last year, one of his pupils was awarded a gold medal at Warwick University as the one outstanding musician forwarded from amongst the 1200 entrants in this Norfolk & Norwich Festival. Currently with 34 organ pupils - several aspiring to the full-time musical profession - as well as several very talented pianists, Kenneth Ryder is fulfilling the vision of the vicar of St Peter Mancroft who appointed him, the late Revd Canon Frank Jarvis, who urged that he should establish an organ/pianoforte teaching practice in association with his work as organist and choirmaster of the church. He is fortunate in that various charitable trusts provide scholarships and other financial backing for this work. Over the years the Academy has had a number of his former pupils, **Philip Sunderland** (1992) being a comparatively recent example of a SPM protégé.

Since returning to his native Venezuela in 1987, **RODOLFO SAGLIMBENI** has become one of its leading conductors. For six years he was associate conductor of the Venezuela Symphony Orchestra, a position he resigned to develop one of the more important musical projects in his country, artistic director of the Gran Mariscal de Ayacucho Symphony Orchestra. He is also associate conductor of the Caracas Sinfonietta and frequent guest conductor of symphony orchestras throughout the country, including the Teresa Carreño Opera. In 1990 he was appointed professor of conducting at the Canford Summer School of Music, where since 1993 he has been co-director of this centre for orchestral conducting studies. His concerts are regularly broadcast on national radio and television and throughout the South American network. He also holds the position of professor of conducting at the University Institute for Musical Studies, the

Caicaño Foundation and the Simon Bolivar Conservatory in Caracas. In 1994 he was elected President of the National Confederation of Symphony Orchestras of the Regions of Venezuela.

Mezzo-soprano **ANNEMARIE SAND** (1985) returns frequently to her native Denmark to give concerts. She recently made her BBC Proms debut singing the role of Jack in Ethyl Smyth's *The Wreckers*, a role which she has also recorded for Conifer with the BBC Philharmonic. She has also recently taken part in performances of Mozart's *Requiem* at the Teatra San Carlo, Naples, Verdi's *Requiem* at the Domkirke, Copenhagen, and Elgar's *The Kingdom* with the Royal Liverpool Philharmonic Orchestra. She also gave a recital at the Blackheath Concert Halls as part of the Greenwich Festival. Annemarie took part in *Passages*, a Song Cycle by women composers including **Ruth Byrchmore** (1991) and **Roxanna Panufnik** (1989) with lyrics by well-known women poets and performed by the Endymion Ensemble, commissioned and produced by the Women's Playhouse Trust.



Annemarie Sand

DUANE SCHULTHESS (1991) is managing director and conductor of the Minnesota Contemporary Ensemble which was established in 1991 as an organisation dedicated to the innovative performance of 20th-century classics and contemporary milestones of Western art music. The ensemble also engages in educational work in the twin cities of Minneapolis-Saint Paul. Duane, who studied horn with Michael Thompson on the Advanced Course, is also on the Community Faculty of Metropolitan State University and was principal horn of the Duluth Superior Symphony Orchestra from 1993-95. It was excellent to see him in London at the recent wedding of pianists **Yoriko Wakabayashi** (1992) and **Graeme Caskie** (1991).

The Rev **BERNHARD SCHUNEMANN** (1983) writes that he has been appointed Vicar of Littlemore in Oxford.

RUTH SCOTT (née Bolister, 1993), has been appointed 'equal principal oboe' with the English National Opera.

Pianists **HARUKO SEKI** (1992), **JOSEPH TONG** (1995, winner of the 1996 Essex Young Musician of the Year) and **YOU-CHIUNG LIN** (1995) took part in the series *Piano Music for a Summer's Evening* organised by **TOM CLARKE** (1971) for the Bath Recital Artists Trust. Tom has also formed the Children's Music Club with concerts held in the Assembly Rooms in Bath. Please telephone him on 01225 314344 or write to him at 1 North Parade Buildings, Bath BA1 1NS, if you would like to make a donation to support his work in the area. Student **Sam Haywood**, a recipient of the Isserlis Award which enabled him to study with Paul Badura-Skoda prior to attending the RAM, will be giving a piano recital as part of the Bath Recital Artists Trust at 8pm on Thursday 15th May. Anyone in the area is, of course, most welcome to attend. Sam will be performing works by Brahms and Chopin.



Haruko Seki and Joseph Tong, with Tom Clarke in the background

Congratulations to mezzo soprano **EMMA SELWAY** (1992) who, at a few hours notice, sang the role of Octavian (*Der Rosenkavalier*) for an ill **Susan Parry** (1987) in the recent English National Opera production. Emma has been invited to sing the role of Dorabella (*Così fan tutte*) with Opera North.

Conductor **IVOR SETTERFIELD** (1992) set up the Codina Singers in memory of Christian Codina, a young tenor and former student of the RAM who tragically died in 1990. The choir made its highly successful debut in 1996 in St Martin-in-the-Fields with the New London Soloists Orchestra. Singers included **Carolyn Foulkes** (1992), **Juliet Schiemann** (1991), **Jeanette Ager** (1995) and **Mark Bradbury** (1996). In the orchestra were **Virginie Guiffroy** (1994, viola), **Anna Holmes** (1993, cello), **Mark Radcliffe** (1990) and **Mike Brain** (1973), oboes, **Richard Bayliss** (1996, horn), **Richard Fomison** (1994), **Richard Thomas** (1995) and **Rachel Brown** (1996),

trumpets and timpanist **Adrian Bending** (1993). Ivor also conducts the Dorking Choral Society, the New London Singers and the St Bartholomew's Hospital Choral Society.

DENNIS SIMONS (1963) was appointed music director and conductor of the Shreveport Symphony Orchestra in Louisiana, USA, in July last year.

PETER SHEPPARD (1989) has been appointed head of strings at the London College of Music, while **MARK MESSENGER** (1985), a member of the Bochmann Quartet who also fronts his own jazz group, Mercury Jazz, is leaving the English String Orchestra as sub-leader and educational projects manager to take up the position of head of strings at the Colchester Institute. **ROD McGRATH** (1974), formerly with the London Symphony Orchestra, has been appointed principal cello to the West Australian Symphony Orchestra. **LYN FLETCHER** (1985) is leaving the CBSO to join existing leader, Kees Hulsmann, as joint leader of the Hallé Orchestra.

JOHN SMITH (1971) writes: 'After nearly 20 years as tuba with the English National Opera, I gave up my orchestral career to become a full-time official with the Musicians' Union. From May 1994 to date I have been the London District Organiser for the MU. I have now been promoted and am Assistant General Secretary designate. In this position I will have the responsibility for all the media agreements, including BBC TV and Radio, ITV, PACT and the BPI, as well as being a senior official with a day-to-day responsibility for Union affairs.'

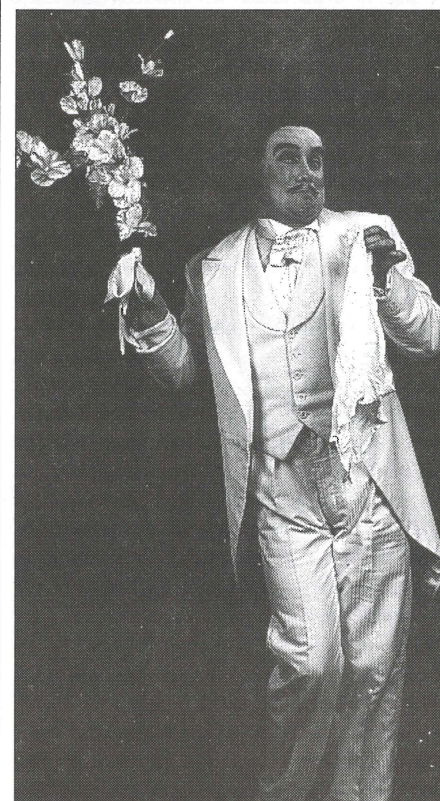
CRAIG SOLOMON (1996) has been awarded a scholarship from the Martin Musical Scholarship Fund to study abroad, and he intends to go to Holland in the next few months for clarinet lessons. He has recently recorded in Vienna with the Haydn Sinfonietta under the record label Coch. His own group, Ensemble Galant, has taken part in the Spa International Music Festival, also performing live on Belgian Radio. He has also worked with the baroque orchestra Fiori Musicali as principal clarinet.

ERIC STEPHENSON (1949 & 1952) writes that the 3rd biennial Tillingham Festival of Arts, organised by himself and Marjorie, his wife, is scheduled between 22-28 June at St Nicholas Church, Tillingham, Essex. The programme will include a concert by the **Bochmann String Quartet** and another by Saxology, which will include a new work by **Gordon Langford** (1950). A full programme of events is available from Festival Office (phone or fax 01621 778008).

Flautist **JENNIFER STINTON** (1985) has

had a baby girl, Miranda, born on 26th September 1996. Jennifer's ensemble, Prospero (whose members also include **Caroline Balding** (1985, violin), **Judith Busbridge** (viola), **Susan Knight** (1983, viola), **Alastair Blayden** (cello), has released a CD of flute quintets of Friedrich Kuhlau, for release on the ASV label in 1997. In January Jennifer gave a recital in Davos, Switzerland, with pianist Martin Enis, during the World Economic Forum.

RICHARD SUART (1977) has just finished another successful run as Ko-Ko in English National Opera's *Mikado*; in May he takes the same role for Vancouver Opera, and in the summer goes to Salzburg for Ligeti's *Le Grand Macabre*. With his wife, Susan Cook, he presents his G & S entertainment *As a Matter of Patter*, which took them to Cape Town before Christmas for the Spier Festival; they will perform it in Canada in the spring as well as at the BOC Covent Garden Festival in June.



Katisha! Shrink not from me ...

The American Biographical Institute's Board of Research has nominated composer and author **RICHARD STOKER** (1962) for their prestigious title *Man of the Year 1997* 'due to his overall accomplishments and contributions to society'. The Institute was founded in 1967, and the award is given to persons who have 'significantly enhanced world communities and professions'. Richard, who taught composition at the Academy from 1963-87, also edited *Composer Magazine* for 11 years. His many pupils include **Malcolm Singer**, **Paul Patterson**, **Paul Parkinson**, **Irvine Arditti**, **Paul Reade**, **Joe Jackson**

and **Judith Bailey**. As a pianist and keyboard player he has performed at the South Bank, on Radio 3 and on BBC1, and his music is recorded on many albums.

The concert overture *Ceilidh* by **CLIVE STRUTT** (1964), who lives on South Ronaldsay in the Orkneys, is currently scheduled for its première performance by the New Edinburgh Orchestra (conductor Daniel G. Monek) at a St Andrew's Day Concert on 30th November in Edinburgh. The piece is a 12-minute work based on Scottish dance tunes, for double woodwind (plus two extra clarinets), 2.2.2.0 brass, timpani, percussion and strings.

DAVID STOLL (1971) writes that *False Relations*, the one-act opera about William Byrd commissioned for the 'Year of Opera and Musical Theatre', opened in Lincolnshire in March with a tour of the county. It will then be staged (by the Wide Angle Voice Theatre) throughout the UK over the course of the year.

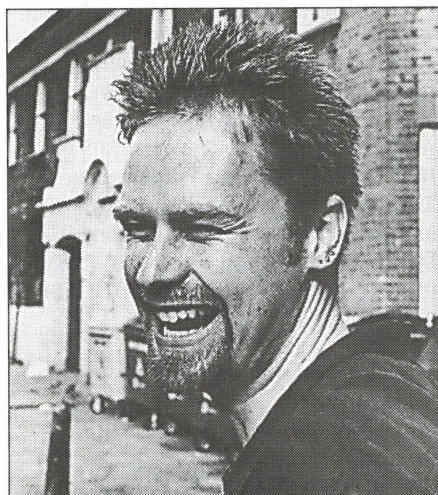
From **FRITZ SPIEGL** (1948) comes another book - *Lives, Wives and Loves of the Great Composers* ... 'a veritable smorgasbord of follies and fantasies, tragedies and teases, symphonies and seductions ... spanning the ages from the High Renaissance to the full flowering of Twentieth-Century modernism'. To understand what all this means, contact Marion Boyars Publishers on 0181 788 9522 to purchase the book at £19.95 (ISBN 0-7145-2917-6).

In 1996 **INGRID SURGENOR** (1969) was again Studienleiterin for *Parsifal* at the Bayreuth Festival, produced by Wolfgang Wagner and conducted by Giuseppe Sinopoli. She gave recitals in Brussels with soprano Suzanne Murphy and tenor Edmund Barham, in Munich with tenor Dennis O'Neill, and took part in recital tours throughout Ireland with Suzanne Murphy and in Northern Ireland with soprano Rebecca Evans. She has given masterclasses, adjudicated competitions, given radio interviews, including a review of a new book on Wagner, and *Calling the Tune* for RTE, a programme of recollections and music. In 1997 she will again be official accompanist for the Cardiff International Singer of the World Competition, a role she has undertaken since its inception in 1983. She will work for the seventh year at the Bayreuth Festival, record CDs with Dennis O'Neill and Jason Howard, and on 6th July, Dennis O'Neill and Ingrid will give a recital at the Royal Opera House, Covent Garden.

ARMOREL WYKES (née Sterling-Hill, 1949) had a wonderful reception at the Watford School of Music on 6th November in recognition of over 30 years' teaching there. She received a bouquet, card and

crystal glass clock from the Principal and the reception was attended by friends and colleagues. She writes: 'I reminisced about my early years at Watford with my teachers **Susanna Thomas** for cello and **Hilda Parry** for quartets, both former students at the RAM. Also, two of my professors at the RAM who were former principals at Watford, namely **Ernest Read** and **Leslie Regan**. I continue to teach and play cello at Watford and locally, and I am hoping to play in *Gerontius* in Bermuda under **Graham Garton** (1953) at the end of April.

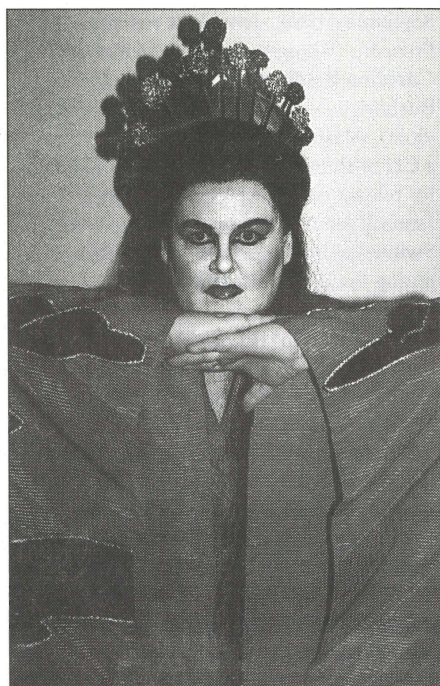
PETER SULSKI (1990) writes: 'Since 1994 I have been teaching viola masterclasses at the Dartington International Festival. I am presently guest violist for the American ensemble, the Apple Hill Chamber Players, and will be teaching at Ramallah Conservatoire, in Israel, under the auspices of the US Government in April. I will continue to perform as a member of the London Symphony Orchestra and am a guest tutor at the Eastman School of Music, Rochester, USA.



Peter Sulski

ROY TEED (1953) writes: 'An interesting exercise is taking place between three composers - myself, Alan Bullard and John Dowding. We have each been commissioned to provide one movement of an orchestral suite in memory of the late Dr W H Swinburne OBE, who did so much in his lifetime towards laying the foundations of musical life in East Anglia as we know it today. An overture, recently re-discovered, to Bill Swinburne's opera *Lawyer Quince*, will be the opening 'number' of the suite, followed by II *Intermezzo* by John Dowding (Swin's nephew): III is *Theme and Variations* by Roy Teed and IV *Finale* by Alan Bullard. The three pieces are inter-related and musically linked in some way to the Swinburne Overture to produce an overall unity. The whole will be entitled *The Swinburne Suite* and is to be performed on 28th April by the Colchester Orchestra as part of the 1996/7 Season'.

Soprano **CHRISTINE TEARE** had a huge triumph when she sang the role of *Turandot*



Christine Teare as Turandot, Royal Opera House, Covent Garden

at the Royal Opera House, Covent Garden on 30th December 1996 at a few hours' notice. The tenor, Lando Bartolini, replaced Giuseppe Giacomini for the same performance, having not sung the part since 1989. Christine was delighted to be wearing the costume of one of her heroines, Eva Marton. On leaving the RAM in 1982 (where she studied with Marjorie Thomas), she immediately made her debut as Donna Anna in the Welsh National Opera production of *Don Giovanni*. She was consequently engaged as a principal soprano and her roles for WNO have included the Empress in *Die Frau ohne Schatten* (Strauss); Amelia in *Un Ballo in Maschera* (Verdi), the Countess in Mozart's *Le nozze di Figaro*, Marianne in *Der Rosenkavalier* (Strauss), Musetta in *La Bohème*; a Flower Maiden in *Parsifal* (recorded for EMI, conducted by the late Sir Reginald Goodall), and Ortlinde & Helmwige in *Die Walküre* (Wagner). With the Royal Opera House she has performed the roles of Helmwige and Ortlinde in *Die Walküre* and the Third Norn in Goetz Friedrich's production of Wagner's *Ring Cycle*. She has also sung the First Lady in Mozart's *Magic Flute*, a Flower Maiden in *Parsifal*, Bertha in the *Barber of Seville* with the English National Opera, and Donna Anna in *Don Giovanni* with Opera North. Recent engagements include her European debut with Augsburg Stadt Opera, as the Empress in *Die Frau ohne Schatten* and the title role of *Tosca*. She will return to Augsburg to sing the role of Elsa in *Lohengrin* and *Tosca* for both Augsburg and the Welsh National Opera. Her work in the theatre has included Julian Mitchell's play *After Aida* at the Old Vic, starring Zoe Wanamaker, Gemma Jones, Richard Griffiths and the late Ian Charleson, Tom

Stoppard's *Dalliance* at the Royal National Theatre; she sang an excerpt from *Tannhauser* in the film *Meeting Venus* starring Glenn Close and has appeared in an episode of TV's *Inspector Morse*. Coming up is a series of Operatic Spectaculars at the Royal Albert Hall, Manchester and Sheffield for Raymond Gubbay. She will also be a soloist for the 125th Anniversary of the Royal Choral Society at the Royal Albert Hall, when she will sing one of Kundry's arias from *Parsifal*. *The Sunday Times* said of her performance as Marietta in the British premiere of Korngold's *Die Tote Stadt* at the Queen Elizabeth Hall, 'The demands of stamina and register made on the soprano in the role of Marie/Marietta are more heroic still, but Christine Teare was magnificent'.

MIKHAIL TETEREV (formerly **Marcus Heathcock**, 1990) writes that, after leaving the RAM, he lived in Birmingham where there were several performances of his large compositions, most notably a choral work *Vespers*, which was performed in Symphony Hall by the Birmingham Festival Choral Society in May 1995 and an orchestral work *Symphonies with Sacred Litanies* by Clent Festival Chamber Orchestra in May 1996. Since Autumn 1994 several pieces have been published by Banks Music Publications. Between September 1995 and June 1996 he conducted the Halesowen Orchestra in Birmingham giving premières of both his own and other local composers' music. He married Valentina Pchelina from Russia in May 1994 and since July 1996 he has been living and working in St Petersburg. No performances as yet in Russia, but an arrangement made for the CBSO's chamber group, the Birmingham Ensemble, of Shostakovich's *Spanish Songs* Op 100, has been accepted by the Shostakovich Estate based in St Petersburg.



Mikhail Teterov

A new professional chamber orchestra is being formed in the North Midlands, with two ex-RAM students very much in the driving seat. **PAUL NEVINS** (1973) and **FRANK WADKIN** (1974) have both been resident in the Midlands for some time, and with the backing of the Stoke-on-Trent City Council and the Musicians' Union have formed the City of Stoke-on-Trent Chamber Orchestra. The inaugural concert took place in February, with a programme which was repeated in the nearby city of Lichfield. Future plans include a series of concerts in and around Stoke. Musicians resident in the North Midlands are invited to contact Paul (the orchestral manager) on 01785 760432 if they are interested in working with the orchestra.

In 1996 St Marylebone Parish Church was delighted to be able to commission a new anthem from RAM BMus tutor **RUTH BYRCHMORE** (1991). This year the Church's director of music, **PETER BARLEY** (1992), has commissioned **JOHN WEBB** (1994) to write an anthem for St Peter's Day, Sunday 29th June. It will be scored for choir, viola and organ, and will be given its first performance at the choral Eucharist at 11am on that day. All are welcome to attend. Previous composers asked to write for St Marylebone include **Andrew Gant** (1993), **Susi Laurie** (1994) and **Adam Gorb** (1993). All these new pieces have been made possible by the financial support of the Friends of St Marylebone Music.



Carol Williams

Concert organist **CAROL WILLIAMS** (1986), who is currently Yale University Chapel Organist, played a recital in the famous church of St Sulpice in Paris last November. Carol played an all-French program and included Widor's *March Pontificale* from Symphonie No 1, Dupré's *Le Monde dans l'attente du Sauveur* from Symphonie-Passion and Vierne's *Carillon de Westminster*. Carol specialises in



The Vanburgh Quartet

repertoire from the great school of French composers and is particularly interested in the period 1850 to 1950. She is represented by Melcot Music Promotions (Tel/fax 01425 611924).

PETER WITCHELL (1971) continues as head of academic music at Oakham School, which now uses computers in class music teaching at all ages. He has recently composed a computer-performed ballet, *The Ugly Duckling*, premièred by the Anglo-American Ballet in New York in March. He is currently working on an orchestral piece commissioned by Oakham Festival Week to celebrate Rutland's regaining of independence in 1997. Other compositions have been performed during the year in Leicester, Derby and Nottingham. He continues to conduct and play the piano, and between times has been training to become a school inspector.

ELIZABETH TREANOR (1978) went from the Academy to the Juilliard School to study with Dorothy Delay and Harry Shub. During the past year she has given concerts on the Cunard cruise liner, the Royal Viking Sun, at St Martin-in-the-Fields, at the Windsor Festival with pianist **Michael Dussek** (1980) and at Conway Hall with pianist **Christine Crowshaw** (1965). A review of this concert in *The Strad* said 'an intensely musical player: the shaping of her phrases was a joy to hear. She is a compelling story-teller, weaving a tale for her assembled listeners, here dark and passionate, there light-hearted and spontaneous... a fine concert given by an artist with the technical and musical ability to reveal a distinctive and memorable voice.'

This year the **VANBURGH QUARTET** will become only the fourth British String Quartet to release recordings of the complete Beethoven quartets. The recordings were made in Gothenburg between March and November last year for the Swedish label Intim Musik; the Op 18 set is available now, and the whole cycle

will be out by the summer (IMCD 043-050). More details from (tel/fax +35 3 21 893027 or e-mail 101576.3553@compuserve.com. The dates for the second West Cork Chamber Music Festival, Ireland, are 29th June - 6th July. The Vanburgh Quartet will be joined by Anthony Marwood, violin, Roberto Diaz, viola, Steven Doane, cello, pianists **Joanna MacGregor** (1983), Susan Tomes and Hugh Tinney, the Chilingirian Quartet and many more artists for another week of concerts in the fabulous surroundings of Bantry Hall. Brochures and bookings from +35 3 28 33 757 or e-mail 106145@compuserve.com. (Note: **Christopher Marwood** writes that the Vanburgh Quartet's website is located on the Internet at <http://www.rte.ie/music/vanburgh>).



Elizabeth Treanor

FELICITY VINCENT (1967) writes: 'Four years at the RAM led to a job in the Hallé Orchestra cello section. Then followed freelance work in Scotland, and playing with the Toronto Symphony and Israel Philharmonic Orchestras as guest member. Eight years as Andrew Davis's first wife brought the opportunity to observe



Felicity Vincent

players in the greatest American orchestras and meanwhile, in Toronto, she had the great good fortune to continue her own studies with the Rumanian virtuoso Vladimir Orloff. She then enjoyed three years of rigorous work with Janos Starker, who showed her that confidence is born of knowing exactly how you play it. With Donald McCall she extended her sound-vocabulary before setting out on her own journey through the chamber music repertoire. Taking Starker's ideas about breathing and muscular awareness further, she has practised Pilates Body Control for a decade and is convinced that for the rigours of a performing career - carrying your 'cello, suitcase etc from the wrong end of the station platform, then performing the *Arpeggione* Sonata! - Pilates is the exercise technique of the 21st century. Felicity is wonderfully fortunate in her second marriage to broadcaster-writer Leo Black, and in a joyful duo partnership with **Antony Saunders** (1960). With both she shares an undimmed passion for music. If you're interested in the duo, do call Felicity on 0171 485 1211, and to find out more about Pilates, try the Studio in Balderton Street, W1 (0171 495 0374/0375).

MATTHIAS VON NIESSEN (1989) writes from Germany: 'When I left the RAM I freelanced in London, working with the Philharmonia, the European Community Chamber Orchestra and the English String Orchestra. Since 1990 I have been co-leader of the Hofer Symphoniker, a small good orchestra which does operatic and symphonic repertoire in Bavaria, Germany. Besides that, I also do extra work with the orchestras in Coburg, Plauen, Nuremberg (as a leader), with the Erutsche Kammerphilharmonie Bremen (in the section) and am playing chamber music with my wife, Anke Schittenhelm, who is first leader of the Hofer Symphoniker. We have a four-year-old son. Also, I am involved in teaching at the Musikschule, which is connected with the orchestra, so every instrument can be learned. Anke and

I are members of the committee of the Festival Mitte Europa which was founded in 1990, and we have founded a chamber orchestra with members of the orchestras from Hof, Plauen, Karlsbad and Marienbad. The aim of this Festival, to quote Yehudi Menuhin, who has been a regular guest artist every year since its foundation, is 'to melt the borders'. From time to time we get some solo work with the Hamburger Camerata, the Philharmonische Orchestra Bad Reichenhall and the Hofer Symphoniker'.

JANE WARE (née Coleman, 1989) writes: 'On leaving the Academy in 1989 I continued my studies and was awarded a First Class BA Hons degree in Music from Anglia Polytechnic University, and the LRSM in viola teaching, both in 1991. In August 1991 I started working for the Royal National Institute for the Blind as a music transcriber and proof-reader, based in Peterborough. This involved, firstly, learning Standard English Braille and secondly, the specialised music code which is used to transcribe print music into Braille. In 1994 I married Andrew Ware, a viola player and graduate of Cambridge University and the Guildhall. In February 1996 I was promoted to the position of RNIB music trainer, training people to transcribe music into Braille. In my spare time I continue to play the viola for pleasure and as a freelance player.'

ANN P. WARNES (1972) writes that she took part, with **Steven Rowe** (1972) and Leonard Paice (ex-RCM.) in a charity concert for myotonic dystrophy at the end of September 1996. Music ranged from works by Vivaldi, Fauré, Gossec and Bach for flute and piano, and Rossini's *Prelude, Theme and Variations* for horn and piano, along with Mozart K495 Rondo (known by Flanders and Swann as *The Ill Wind*). 'We finished with the Duvernoy Trio No 1 for flute, horn and piano.'



The Ovid Ensemble - Alice Neary cello, David Adams violin/viola, Jeremy Young piano, Francis Dewar violin and Alun Darbyshire oboe. Photo Tom Bangbala

MALCOLM WEALE (1968) has recently been elected as a member of the Royal Society of Musicians of Great Britain. He has recently returned from Hong Kong after undertaking a tour on behalf of the Associated Board. His appointment as mentor for the Certificate of Teaching (ABRSM) also took place last year. In July, at the Royal Festival Hall, he chaired the adjudication of the Brass Class at the National Festival of Music for Youth.

Professor **ANTON WEINBERG** (clarinet, 1965) teaches at the Centre for Young Musicians (Morley College), plays regularly, and customises/overhauls instruments for friends and colleagues. His new telephone number is 0181 672 5903.

Pianist **EMILY WHITE** (1989) gave a short recital tour of England in November. Among the venues where she introduced new American works were the City Literary Institute in London, the City Church of Milton Keynes and the music school of the Colchester Institute (recital and masterclass). Emily performed Brahms's Second Concerto in Michigan in January 1997.

After leaving the RAM in 1994, pianist **JEREMY YOUNG** studied with Vladimir Orchinikov at the Royal Northern College of Music and Menahem Pressler at the Banff Centre in Canada. As a chamber musician, he is the pianist of the Ovid Ensemble, and has a duo partnership with cellist Alasdair Tait, with whom he performs as a member of the *Live Music Now!* panel. The duo were the only British semi-finalists in the International Competition of the Ard, held in Munich in 1996. As well as his solo and chamber music careers, he is current professor of piano at the University of Manchester and teacher of piano at Altrincham Boys' Grammar School.

Major composers for film

TREVOR JONES (1970) is the composer of many major film scores, including *Excalibur*, *The Dark Crystal*, *Labyrinth*, *Arachnophobia*, *Cliffhanger*, *In the Name of the Father*, *Brassed Off*, *Lawn Dogs* and *Richard II*. Trevor is a Jury Member for the Gent Film Festival, BAFTA and the Mercury Music Prize, and has written music for commercials for BMW, Wrangler, Aristoc, Sega, Johnnie Walker Black Label etc. Concerts of his film music have been performed in the USA, Finland and Poland. His soundtrack album of *The Last of the Mohicans* has sold over 1.5 million CDs to date. Soon to be released are the soundtrack albums of *Roseanna's Grave* and *GI Jane aka In Pursuit of Honor*.

JOHN ADDISON is another prolific film composer, who studied composition, oboe, clarinet and piano at the Academy and entered films in the 1940s. His film scores include *Look Back in Anger*, *The Entertainer*, *A Taste of Honey*, *The Loneliness of the Long Distance Runner* and the Oscar-winning *Tom Jones*.

On-line auction search with Thesaurus

For those interested in auction searches for items of musical interest - manuscripts, commemorative medals, drawings, paintings, engravings, music and instruments etc, Thesaurus is the word. More information from John@thesaurus.demon.co.uk and ask for Customer Data. Every night over my e-mail comes notes from auction catalogues of things coming up for sale. You have to give them a word search - mine also includes composers, some artists, all instruments (you get some funny things like ale glasses with trumpet stems or bowls), photographers, etc Most things are not of use, but the search has recently pulled out a drawing of Paganini, a small china jug from 1844 with members of the Distin family of brass players around the edge. Royal Academy of Music rare medals, Handel manuscripts and commemorative medals, various instruments of interest and many interesting books. Good fun!

Janet Snowman

Help with creating Web-sites

If you are interested in creating your own Web-site for the Internet, you can contact cellist Philip Sheppard on 0181 560 4091 or John Leonard at john@soundman.demon.co.uk (e-mail) or at 0171 794 1485. John is responsible for building The Raphael Ensemble's site.

Brazilian guitarist **FABIO ZANON** (1993), who lives in London, has recently won first prize in Europe's most important contest, the 30th 'Francisco Tarrega' International Competition in Benicasim, Spain, as well as the 14th Guitar Foundation of America Competition. In addition to financial rewards, both first prizes include concert appearances and, in the case of the GFA, no less than 50 concerts throughout the USA. The GFA, which centralises all the guitar societies of the USA and Canada, also houses concerts, courses, lectures and a commercial exhibition of guitar-makers, publishers etc. This year's competition attracted about 70 contestants and, out of the four finalists, three (Fabio included) were former First Prize winners of the 'Tarrega' competition. Fabio will also give concerts in Great Britain, Spain, Scandinavia and Brazil within the next few months. In November he will travel to Brazil to make his first CD of Latin-American music for the EGTA label and next year will record the complete works of Villa-Lobos for Music Masters in the USA, as well as a CD as part of his Spanish prize. Of his Wigmore Hall debut in 1995, the critic in *Musical Opinion* wrote: 'I have heard many guitarists in recent years, but none of them can be compared with his wonderful performer.'

BOOK NOW

This year's VIVIAN LANGRISH MEMORIAL TRUST recital will be given by pianist **Viv McLean** at the Purcell Room on Sunday 8th June at 3.15pm. The programme will include Chopin Nocturne in G minor Op 37 No 1, Polonaise-Fantasy Op 61, Scherzo No 2 Op 31, York Bowen Sonata in F minor Op 72, Medtner Sonata-Triade in D minor Op 11 No 2, Fairy Tales in F minor Op 14 No 1 and in C minor Op 8 No 2, Ravel Sonatine and Friedrich Gulda Sonatina.

DO YOU NEED ANY TEACHERS?

As well as requests for performance opportunities, the Royal Academy of Music would be delighted to hear of any part-time instrumental teaching vacancies for the coming academic year - both privately and in schools. There is always a resource of young former students who are delighted to hear of these vacancies. Please contact Janet Snowman on 0171 873 7335.



Dame Moura Lympany at Eighty



Dame Moura Lympany. Photo: Anthony Monsarrat

Born in Cornwall in August 1916, Dame Moura made her debut in Harrogate at the age of twelve playing Mendelssohn's G minor Concerto. At thirteen she won a scholarship to the Academy and by 1932, when she was only fifteen, she had already won several prizes and gold medals. She made her Prom Concert debut under Sir Henry Wood some five years later. In 1938, as one of the youngest of 78 entrants in the Ysaye Competition in Brussels, she was second prize-winner to Emil Gilels. Dame Moura gave the first performance outside Russia of the Khachaturian Piano Concerto and later performed it under the composer himself at the Royal Albert Hall. She was the first Western pianist to visit the Soviet Union after the war. She has made more than 50 records and was the first pianist to record the complete Rachmaninov Preludes (on nine 78s) during the composer's lifetime. Her two most recent recordings for EMI of *Best-Loved Classics* have sold well in excess of 150,000 copies worldwide. She was made a Dame Commander of the British Empire in 1992 in recognition of her services to music and in the same year was honoured with the medal of Chevalier des Arts et Lettres by the French Government. Some of Dame Moura's records have been re-released to great acclaim in international record guides, including *Moura Lympany in Recital* with the Philharmonia conducted by Herbert Menges and Walter Susskind (Dutton Laboratories CDCLP4000) and a collection of works on the Seraphim label (69028, EMI). A recent concert in homage to Dame Moura was given at the Casa de Mateus in Portugal, when pianists David Nettle and **Richard Markham** (1973) performed a programme for duo pianists of works by Holst, Rachmaninoff, Khachaturian, Milhaud and Bernstein, and Sir Edward Heath conducted the Orquestra do Norte in a performance of Elgar's *Serenade*.

Friends again

SYLVIA STEWART (née Hunter, 1948) and **JACK NEWMAN** made contact after many years...



In March 1991, after an inquiry to Janet Snowman into my whereabouts, you put John (Jack) Newman in touch with me. We had been students together at the Academy in 1946-48 with Rosina Buckman and Maurice D'Oisley. After the initial 'do you remembers', our friendship developed into an every-Saturday-evening phone call in which we chatted about his career as a tenor and mine with its various twists and turns, leading to teaching singing in Canterbury. It was nice to talk about music, voice production, singers, performances etc. John's career had had a wide span, singing with the City of Birmingham Orchestra, concerts for Harold Fielding, the BBC and variety all around the country. He was with Glyndebourne and went to Paris with them for the production of Rossini's *Le Comte Ory* at the Theatre des Nations. John was passionate about music and we did not always see eye-to-eye, but we enjoyed our arguments. He was immensely proud of having been at the RAM and delighted to have made contact again. I had the opportunity to visit him in Coventry and later in Birmingham, where he had moved into a flat in a sheltered housing complex. This move seemed to give him a new lease of life and he began to practise again and give little concerts. The voice was in very good shape and he was proud that he could still produce a good top C (what tenor wouldn't be!); this he would demonstrate in various arias sung down the phone to me. Alas, John had cancer and died on 25th September last, aged 75. He continued to sing in concerts up to a few months before he died, and the four years of friendship left me a richer person; I think he might just have said the same about me. John is survived by two sons and four grandchildren, and was beloved by them all. His greatest accolade was not only to have possessed a brilliant tenor voice but to have been known to be, throughout his life, a true friend and a gentleman.

Percussion Masterclass



American marimbist Leigh Howard Stevens pictured with Kurt-Hans Goedicke, Head of Percussion and Timpani (right), at a recent masterclass at the Academy PHOTO Rita Castle

A welcome new edition to the repertoire

MARGARET HUBICKI, a former pupil of composer Benjamin J. Dale, welcomes a new publication

Good news for violists! They will rejoice that Benjamin J Dale's Introduction and Andante Op 5 for six violas is, after 80 years, at last in print, having just been published by Corda Music Publications in its Corda Music String Series. The presentation of each part is admirably clear, with all page-turning having been comfortably planned. The layout of the Full Score instantly allows the eye to take in and appreciate the look of its intriguing textures.

John White, the editor, has written a fascinating foreword which not only includes some biographical details about the composer, but also touches upon the historical background behind this unique work which was composed at the suggestion of Lionel Tertis, whose genius so changed the viola world. Tertis asked Dale to write an ensemble work for him and his students to play at the Royal Academy of Music, where he taught for a short time. This resulted in the Introduction and Andante, which was given its first performance at the RAM in June 1911. In 1985 the work was included in the series of concerts organised at the Academy to celebrate the centenary of B J Dale's birth.

John White's connection with Dale's music has been a long one, beginning as it did with his playing the memorable Romance (from the Study Op 2) at his entrance examination to the Academy. That performance awarded him the Charles Oldham Scholarship, enabling him to continue to study with Watson Forbes. He subsequently became a professor for viola

himself, and is a member of the Executive Committee for the prestigious Lionel Tertis International Viola Competition and Workshop which is held every three years.

Having been one of B J Dale's last pupils, I vividly remember many captivating conversations about Lionel Tertis and the inspiration he gave to the composer, who was also a violist. What notable technical and imaginative skill lies within this work, making exciting demands upon the players' performing abilities. As well, it requires highly sensitive musical awareness towards those musical qualities inherent within this remarkable and profoundly eloquent work.

Viola Festival

To celebrate the 85th birthday of distinguished viola player Harry Danks and to the commemorate the centenary of the death of Johannes Brahms, present and former students of John White, professor of viola at the Academy, took part in the Viola Festival held in Harlow from 21-23rd February in aid of the Lionel Tertis International Viola Competition. The performers included Rebecca Low, Katherine McGillivray (viola d'amore), Esther Geldard, Martin Outram, Petra Ackermann, Adele Carney, Jenny Carter, Joel Hunter, David Lasserson, Cian O'Duill and Suzannah Scott-Moncrieff with pianists Helen Vickery, Zoe Solomon, Julian Rolton

Old English Nursery Rhymes

JEREMY BARLOW (1963) writes about his best-selling disc.



Jeremy Barlow directs the Broadside Band and singers Vivien Ellis and Tim Laycock. Saydisc CD-SDL 419 (CD) and CSDL 419 (cassette).

THE BROADSIDE BAND started life in 1979 as a result of my growing interest in early popular and dance music, particularly in the country dance and broadside ballad tunes of seventeenth-century England. The dozen LPs and CDs we've made since then have all sold well and remained in the catalogue; long shelf life is one of the advantages of recording for independent labels such as Harmonia Mundi, Hyperion and Saydisc. But drawing the attention of the media to new releases has sometimes been a problem; we cannot expect the automatic reviews in *Gramophone* etc that stars on Decca and EMI will receive, however popular our music might have been 300 years ago.

The response, though, to our recent recording of nursery rhymes has been very different. Even before its official release last autumn three BBC radio programmes gave it time; Radio 4's *Kaleidoscope* (loathed it); Radio 3's *Music Matters* (polite curiosity), and Radio 2's *Folk on Two* (loved it). A full-page article followed in the *Daily Telegraph*, and a three-page interview on the work of the Broadside Band in general has just appeared in *Early Music Today*.

One reason for this response might be that, despite the ancient origins of some nursery rhymes, many are still familiar today and most parents find themselves part of a living oral tradition in their transmission. In making the recording it was extraordinary how everyone - singers, instrumentalists, producer and engineer - all chipped in with their own variants of tunes and words. It was remarkable also to discover the power of these songs; tunes and texts together so often produce an effect which is more than the sum of their parts.

Parents I know with young children have been unanimous in condemning the general standard of nursery rhyme cassettes available at bookshops and toyshops; though cheap, they may contain as little as 20-minutes worth of songs back by tawdry electronic accompaniments with auto drum rhythms. In quantity, at any rate, our recording (on CD and cassette) certainly offers value for money: 52 nursery rhymes lasting nearly 70 minutes. And no auto rhythms. But I'm still waiting for that review in *Gramophone*.

Oxford Classics initiative

The first 20 recordings released in the highly successful Oxford Classics label by series originator and producer **OLIVER DAVIS** (1994) include the following beautifully packaged and presented titles performed in the main by recent Academy leavers. More information is available from Mayron (UK) Ltd, 7-10 Sovereign Park, Coronation Road, Park Royal, London NW10 7QP, UK. Tel 0181 961 8898. Below is a selection of titles

Mozart Sonatas for Violin & Piano

Sam Mason *violin*, Yoriko Wakabayashi *piano* (0CCD1)

Brahms & Schumann Sonatas for Violin & Piano

Sam Mason *violin* & Yoriko Wakabayashi *piano* (0CCD2)

Virtuoso Violin

Sam Mason *violin* & Yoriko Wakabayashi *piano* (0CCD3)

Mozart String Quartets (*The Dissonance, The Hunt*)

Enigma Quartet (Ben Payne and Soong Choo *violins*, Emma Heathcote *viola*, Alexandra Mackenzie *cello*) (0CCD4)

Haydn String Quartets (*The Lark, Emperor, The Rider*)

Enigma Quartet (0CCD5)

Beethoven String Quartets (Opus 18 Nos 1 & 5) (0CCD6)

Enigma Quartet

Tenor Arias (0CCD7)

Aled Hall *tenor*, Andrew Smith *piano*

Brahms & Schumann Sonatas for Cello and Piano (0CCD8)

Martin Storey *cello* & Sam Haywood *piano*

Chopin Works for Solo Piano

Sam Haywood (0CCD9)

Songs for Soprano

Mary Nelson *soprano* & Andrew Smith *piano* (0CCD10)

Schubert Trout Quintet

Janice Graham *violin*, Philip Dukes *viola*, Sophia Rahman *piano*, Josephine Knight *cello* and Dominic Seldis *double bass* (0CCD17)

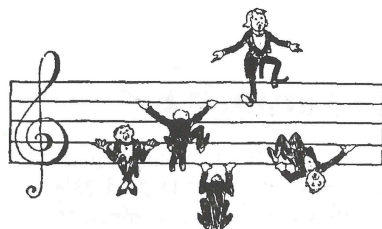
QUIZ



HAROLD CLARK (1950) has submitted the following 'Ten Teasers' (with Academy associations dotted about here and there). There is a prize of a book token for the first correct entry (see below).

- The following are the middle names of composers. Add their first names and surnames
... Blackwood ...
... Meir ...
... Nicholson ...
... Kemp ...
- Northampton was the birthplace of three twentieth-century composers. Their names are?
- Name three blind British organists (When he sat his degree examination, one of them had Elgar as his amanuensis)
- Who, assisted by his wife, once translated *Tristan* and *The Ring*, but had an opera of his own performed by the Carl Rosa Company in 1887?
- Who wrote a one-act opera, *The Pipe of Desire*, and also attempted to do for the automobile what Honegger had done for the locomotive?
- What book, first published in 1934, contains a chapter on *The Appalling Popularity of Music*?
- In what Symphonic Poem was a '78' gramophone record of birdsong included in the orchestral score?
- The novelist and poet, Dermot O'Byrne, is better known to musicians as?
- These piano makers and composers are frequently associated - Stein with Mozart, Broadwood with Beethoven and Pleyel with Chopin. What renowned composer and pianist possessed a piano by the American manufacturer Chickering?
- What composer dedicated his 24 Preludes to Kaikhosru Shapurji Sorabji, who described them as 'the finest English piano music written in our time'?

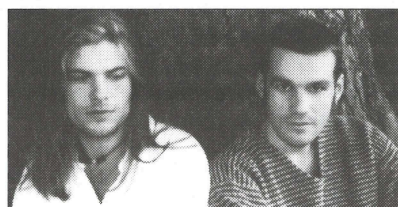
The first correct entry will be awarded a book token kindly donated by Harold Clark. Please send your entries directly to him at 42 Glebe Road, Peterborough, Cambs PE2 8BG



Pianist Sam Haywood (right)

In March harpsichordist **TIEN YANG** competed in the International Guadeamus Interpreters Competition in Rotterdam, open to all instrumentalists playing contemporary music, and was awarded the Special Prize for harpsichord playing.

wax groove



1997 SAW THE COMBINED TALENTS of the Commercial Music and Jazz courses come into fruition in the form of the Pop band Waxgroove. This extra curricular venture was started in early 1996 by the band's **JAMES BRETT** and **RUPERT CHRISTIE**, who write and produce original material. The band also consists of rhythm section (**MARK** and **JULIAN COX**, **STEVE CORLEY** and **MARK LLOYD**) and horns (including trumpeter **BEN GANT** and **JAMES KNIGHT** on alto sax). Following a speight of student gigs in the latter part of 1996, the boys have completed a highly acclaimed CD which, along with a more mainstream programme of gigs this year, looks set to attract industry recognition and future success. The initial response to the CD amongst the college community has been excellent. The tracks encompass current Pop trends - whilst having a commercial Pop feel, the songs lend themselves easily to crossover dance styles, as well as retaining the depth inherent in a live band. Waxgroove is strongly tipped for the top, and anyone interested in future gigs or the limited edition CD (£5 each) can contact James and Rupert through Janet Snowman at the RAM (0171 873 7335).

Student News

Pianist **SAM HAYWOOD** recently gave a live recital broadcast on Classic FM. He has made two solo CD recordings of works by Chopin and Brahms/Musorgsky for Oxford Classics(see page 37).

Israeli pianist **ORIT WOLF** is to give a concert at the Royal Over-Seas League on 18th May. Orit is the winner of two RAM competitions - the Christian Carpenter Recital Prize and Lilian Davies Beethoven Piano Sonata Prize.

Free bass accordionist **DAVID FARMER** has won the keyboard section of the 1997 Royal Over-Seas League Music Competition - the third of Owen Murray's pupils to have achieved this feat in the past few years.

The **TEMPUS TRIO**, **Matthew Truscott** (violin), **Robin Michael** (cello) and **Simon Crawford-Phillips** (piano) formed at the RAM in 1994. Since then they have performed at venues in the South East, Bristol, Yorkshire and Scotland and their studies have included classes with Aaron Shorr, Joseph Seiger, Peter Sheppard, Michael Dussek and Howard Davis. Their concert work has been combined with workshops in schools, and the trio recently performed the Beethoven Triple Concerto with the Cleveland Chamber Orchestra. This year they hope to attend the International Musicians Seminar in Prussia Cove and the summer course at Banff Centre for the Arts in Canada.

Soprano **VICTORIA McLAUGHLIN** was the second prize winner (with 55,000 votes) on the Jonathan Ross *Big, Big Talent Show* final shown on LWT last September. She was beaten into second place by a ventriloquist!

GABRIEL ERKOREKA won the first prize in the Premio Sociedad General de Autores y Editores, a major prize for young composers in Spain. His piece, *Kantak*, will be performed at the Auditorio Nacional in Madrid and will be recorded for a CD.

JULIET ALLEN won the UK section of the European Music for Youth Competition for pianists.

Clarinetist **KATHERINE SPENCER** and trumpeter **ADAM WRIGHT** were awarded two of the three Yamaha Foundation for Europe music scholarships. Katherine and **REBECCA WOODS** (oboe) won scholarships in the National Yamaha Wind Competition, held in Birmingham on 20th January.

WAKA HASEGAWA won second prize (recital) in the 1996 Kent International

Summer Course for Advanced Pianists. As a result, she has been invited to give a recital at Bradborne House, Kent.

Tuba player **SAM ELLIOTT** featured in 'Great British Hopes' column in the Arts Section of *The Times* on 18th December last. Sam was a brass finalist in the 1994 BBC *Young Musician of the Year* and came to the Academy from Wells Cathedral School.

Soprano **REBECCA WATSON** won the second prize, valued at £3000, together with the Borsa di Studio Adalberto Spada, for the youngest semi-finalist, in the Premio Valentino Bucchi di Roma Capitale. The winners' concert was recorded for future broadcast by RAI-Radiotelevisione.

Soprano **MARY NELSON** won the prize for the best performance of Mozart in the National Mozart Competition for Singers held at Southport Arts Centre on 29/30 November. Other semi-finalists included **Amy Black**, **Michelle Harris**, **Olafur Sigurdarson** and **Daniel Howard**.

RUMON GAMBA is the winner of the Bob Harding Conducting Bursary awarded by the Havant Orchestral Society to work as assistant conductor to the Havant Symphony Orchestra.

TOM HAMMOND is co-artistic director of the 1997 Summer Festival of Danish Music - a series of five concerts to be held between 17th June and 12th July. James Watson will conduct the RAM Brass Ensemble on 17th in the Duke's Hall, with music by Buxtehude, Vagn Holmboe, Paul Ruders, Niels Martling, E W Ramsøe and Robert Simpson. On 27th June at St John's, Smith Square, violinist Johannes Soe Hansen (leader of the Danish Radio Symphony Orchestra, and pianist Frank Jarsfelt, together Den Danske Duo - perform works by Carl Nielsen and Claude Debussy. On 3rd July at the Danish Embassy in Sloane Square, **Matthew Taylor** (1989) performs a piano lecture recital, introducing works by Haydn, Schumann, Niels Gade and Carl Nielsen, and on 8th July Matthew will conduct the City of London Sinfonia at St John's, Smith Square, in a tribute to Danish composer Vagn Holmboe who died in 1996. The concert will include world and British premières of works by Vagn, as well as pieces by Per Norgard and Haydn. The Festival ends on 12th July when the Helios Sinfonia, including many RAM players, perform at St John's, Smith Square, in a programme which will include Nielsen's Symphony No 1 and Violin concerto (soloist **Marianne Thorsen**, 1994). For full details contact Tom on 0181 244 5036.

FESTIVALS

The Clerkenwell Music Series

ROGER STEPTOE (1977) writes about his role as artistic director of this recently created Festival

In this world of sharp twists and turns, it was not altogether a surprise to find myself creating a festival in London featuring music from the designated European Capital of Culture for each year.

After many years at the Academy, first as a postgraduate composition and piano student, then as a professor of harmony and composition, followed by a successful stint as administrator of the annual International Composer Festivals, the route to form a festival of my own has not been viewed with surprise. Since its inception in 1994 with Lisbon in London, the Clerkenwell Music Series has rapidly developed into one of Europe's major events, winning a number of accolades, prizes and awards.

Why Clerkenwell? Why the first few weeks in November? And why music and musicians from the European Capital of Culture? In the late 1970s I was fortunate enough to be appointed the first composer-in-residence at Charterhouse on a scheme supported by the Vaughan Williams Trust. A boy at the school at that time later became in 1992 vicar of The Church of Our Most Holy Redeemer, Exmouth Market, Clerkenwell, London EC1, which in turn became the home of the Clerkenwell Music Series. November is a good month in London, without the pressure of competing with many other events, and in a country of too many festivals, most duplicating the same artists and programmes, the idea of featuring music from the European Capitals has proven to be individual and successful.

The largest Series to date was last year, with some 50 musicians coming to London from Copenhagen in recognition of that capital city's designation as 1996 European Capital of Culture. The Clerkenwell Music Series Patron for 1996 was HRH The Duchess of Gloucester, herself born Danish, and eleven concerts across 16 days brought to London programmes of music from 1600 to the present day, with much being heard in the UK for the first time. In addition, a number of Danish composers came to London, including Nordic Music prizewinner, Bent Sørensen, and Karsten Pundal. BBC Radio 3 recorded the BBC Singers and New London Orchestra's concert, documentary features about the Series were heard on Classic FM, with a special *Howard's Week* in Clerkenwell and Radio 3. The Series held its Danish press conference at the British Embassy in Copenhagen, enjoyed preview articles in major international music journals and newspapers, staged a special fund-raising Royal Gala Opera evening with costumes by Vivienne Westwood, and hosted a special concert for Ursula Vaughan Williams's 85th birthday year and launched her *Collected Verse*. For its all-over programming the series was voted one of the 1996 Cultural Highlights in *The Independent on Sunday*.

For 1997 the Series turns its attention to Thessaloniki, but revisits Lisbon, Luxembourg (from 1995) and Copenhagen, and joins forces with the Barbican Centre and the RVW Society's major 125th birthday celebrations of Vaughan Williams with the London Symphony Orchestra and the Royal Opera House. Neat coincidences include RVW's time in Thessaloniki during part of the First World War, and his studies in Paris with Ravel, who celebrates the 60th anniversary of his death this year.

On this page and the next are three new and exciting Festivals started by Academy alumni. Congratulations to all concerned.

The 1997 Series plans to bring a number of internationally distinguished chamber, orchestral and vocal groups to London from five major European countries. It is commissioning composers including Thessaloniki's Christos Samaras and Britain's Morgan Hayes. It launches a new educational programme in Clerkenwell, presents exhibitions and poetry, and through some judicious programme planning proposes to combine repertoires and exchange possibilities for making a highly innovative festival.

The penultimate word should to the various sponsors and supporters who represent some of the finest international companies and trust funds in Europe. The final word must go to the Series's invaluable support team, including the Administrator, Oswaldo Guerra y Vilar, and the church, our faithful venue, and to its Priest, Father Paul Bagott. Together we are building a major arts centre in a part of central London that has been described as 'a hint of New York in old London Town.'

The Old Isleworth Festival



Festival directors
PHILIP SHEPPARD (1992)
and Colin Riley

This is the festival's second year, and all of the musicians performing have created programmes which pay homage to Schubert, though not in the way you might expect. Sir Michael Tippett will be attending the festival as patron, a role he took on last year to the delight of the audience and performers. All concerts take place in All Saints Church, Old Isleworth, next to Syon Park, opposite the riverside London Apprentice pub (which itself will be hosting jazz evenings free to all). Dates are 24-29th June and you can contact Philip Sheppard on 0956 634694 for further details. The programme will feature two Schubert Gala Concerts, the first of which will include the C major cello quintet with Clio Gould, Christopher Van Kampen, Nick Pendelbury, Miffy Herch and Philip Sheppard. On 25th June the London Sinfonietta will perform, on 26th, the Apollo Saxophone Quartet, and the second Schubert Gala will take place on 27th June featuring the Bflat major piano trio. The festival will conclude on 29th June with a programme entitled *Night and Dreams*, which will be given by the viol consort Fretwork with soprano Susan Bickley, to include Schubert's *Nacht und Traume*, Purcell's *Evening Hymn*, Schubert's *Death and the Maiden* and Elvis Costello's *Put Away Forbidden Playthings*.

On the evening of 28th June, Sky Television is sponsoring an evening of Buster Keaton films shown in a club atmosphere with a live improvising orchestra with special guests Philip Eastop, Julie Tippett, Keith Tippett, Colin Currie, Peter Weigold and others. This event will take place at the MG Hall, Brunel University, Twickenham Campus.



Welcome to the Wraysbury Festival

Founder and Artistic Director
MELANIE DAIKEN (1966)

'Not often does the centre of British musical life move to the little town of Wraysbury, but the Wraysbury Summer Music Festival, put together on a shoestring, is a terrific idea ... well worth a detour, as they say in the Michelin Guide'

(Richard Morrison, *The Times*, June 1996)

From 13-15 June, the village of Wraysbury, set in the historic Thames Valley and only half an hour from Waterloo Station, will come alive with a rich tapestry of English music. There will also be party music in the evenings. (For information 01784 481067). The provisional programme includes the following:

FRIDAY 13th June

Salon concerts.

3.00pm *St Mary's Church, Staines*
7.30pm *St Peter's Church, Staines*
The two programmes will include works by Adés (*Five Eliot Landscapes*, *Life Story* and *Darknesse Visible*) and Anderson (*I'm Nobody Who Are You*, *The Bearded Lady* and *The Colour of Pomegranates*), solo cello suites by Britten and Patterson; string duos by Walton and Ireland; wind solos and duos by Ireland, Bax, Bridge, Britten, Arnold and Finzi; *Comedy for Winds* by Patterson; string quartets by Elgar, Walton and Bridge; songs by Butterworth, Gurney and Finzi and song cycles by Britten - *The Poet's Echo*, *On This Island*, *Songs and Proverbs of William Blake* - and by Tippett - *Boyhood's End* and *The Heart's Assurance*.

SATURDAY 14th

11.30am *Ankerwycke Lodge Conservatory*
Talk on British Music by Anthony Payne
10.00am *Ankerwycke Lodge Conservatory*
Lecture-recital on British Music by Robert Sherlaw Johnson
Composers' concert
2pm *St Peter's Church, Staines*
Works of teachers and pupils from Oxford and Cambridge Universities, the Royal Academy and the Royal College of Music, King's College London, City University and Royal Holloway College, as well as the Purcell School, featuring Tempo 2000 conducted by Julian Knight.

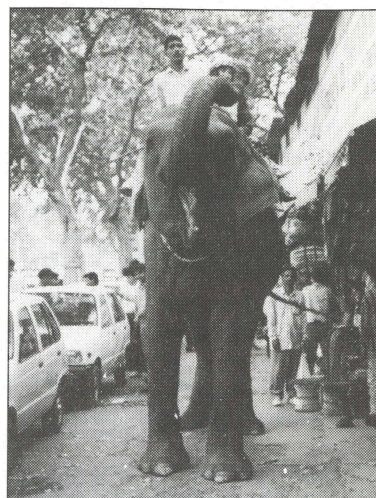
Orchestral concert

7.30pm *Staines Old Town Hall Arts Centre*
Conducted by Robert Max and featuring *Festivo* (Patterson), *Symphony for Cello and Orchestra* (Britten), *Living Toys* (Adés), *Viola Concerto* (Walton) and Elgar's *Cockaigne*
9.30pm-12am
Party music in the Cellar Bar featuring Wax Groove and the Academy's jazz ensemble.

SUNDAY 15th June

Ankerwycke Lodge Conservatory
10am Thomas Adés on his music
11am Julian Anderson on his music
12.00pm Paul Patterson on his music
Brass/choral concert
Eton College Chapel
Conducted by Jeremy Summerly, John Wallace and Philip White.
4.00pm Golden Age Madrigals by Weelkes, Wilbye and Gibbons; Matthew Locke's *Music for His Majesty's Sackbuts and Cornetts* and Purcell *Funeral Sentences*
4.45pm *Sacred and Profane* (Britten), *Shakespeare Songs* (Vaughan Williams) and works by Finzi and Birtwistle
5.30pm *Anthem* (Adés), *Missa Brevis* (Patterson), *Deception Pass* (Patterson), *I Was Glad* (Parry).
Salon song concert
6.30-7.30pm *Ankerwycke Lodge*

8.00pm **Chamber Orchestra concert**
St Andrew's Church, Wraysbury
Conducted by David Strange and Andrew Strange. *Facade* (Walton), *The Origin of the Harp* (Adés), *Tiramisu* (Anderson), *Rebecca* (Patterson), *The Gloria* (Daiken), *Les Illuminations* (Britten), *Fantasia on a Theme of Thomas Tallis* (Vaughan Williams), *The Banks of Green Willow* (Butterworth).



Walker's Way

... or, I have a large instrument to feed

There, hanging on at the back ...

Professor of guitar **TIMOTHY WALKER** reminisces over a busy year, part of which was spent in India and Turkey

I SPENT THE MONTH OF MARCH IN INDIA, courtesy of the British Council - 14 recitals, 14 cities. A lot of travel mainly by air of course, and I was rather disappointed that the two train journeys were scheduled for overnight, as rail travel is my favoured way of seeing a country. I need not have worried - they were, respectively, six-and-a-half hours late departing, and even later to arrive, so I saw quite a bit of India. My panic stations were fully manned, however, when after waking at 5am to get a 9am flight (Delhi-Bombay) and arriving at the airport with plenty of time up my sleeve, I was told the flight had already left (ie an hour earlier, and that very day). I had to frantically phone around for another flight to get to my evening recital. There was only one plane - first class - which was certainly comfortable, but I don't recommend this way of travel when your blood pressure is higher than the plane.

If you thought the most popular instrument in India to be the sitar, you'd be wrong. It is the hooter, played with greater passion by anyone with wheels. A ride in one of the countless three-wheel taxis (rickshaws) is like a kamikaze rehearsal, accompanied by a symphony of one-note hornists. Another mode of travel, with its own in-built tooter, is the elephant. A gentleman in Delhi persuaded me to take a ride, assuring me I could pay what I liked. After maybe 100 yards bouncing high on Jumbo's back, he then suggested that \$US100 would be acceptable. I suggested something entirely different which required him to make his four-footed friend disappear up his person, alternatively, if the nearest officer of the law thought it a fair price, I'd pay. This solved our problem immediately (as it had done in Spain some 30 years ago over a \$100 shoe-shine). It might not be the best solution in some countries as you might end up paying the police plenty for their 'help'

March is a good time to visit - not yet unbearably hot. Poverty on such a grand scale is not so easy to cope with, yet unlike some poor countries, I felt at ease walking the streets alone. Of course one hears of violence, but it seems to be mainly between religious and political groups (so what's new!), or certain cricket teams ... most of the concerts were full with enthusiastic informed audiences, except when India played Pakistan in the World Cricket Series. This must have been the fastest concert I've ever played, so that the organisers (the small audience, bless them) and I could go and watch the riot on TV. What we call a game is taken rather more seriously there, and the match in Calcutta was called off due to scenes that would have made our football thugs feel like ninnies.

The British Council did a marvellous job of organising things so that even with early and/or

late travel, I had time to look around. Some of the hotels were amongst the best I've been in anywhere, especially in Agra, with a view of the Taj, and in Jodpur, where the Maharajah's converted palace makes our Buckingham Palace look rather like a large block of flats. All in all, I enjoyed the tour enormously - the food was wonderful and the people helpful and friendly - even roguish elephant men - as he said by way of explaining his inflated price 'I have a large instrument to feed'!

April found me in Turkey to play in the Ankara Festival with The President's musician - a virtuoso flautist. This was the second time we had met. The concerts (previously in Istanbul) had been arranged by a third party. I had already realised after our first meeting that I was considered as the *Um-Cha man*, a role I don't mind sometimes but not when I have at least as many and as difficult notes to play as the next person; then I believe it should be an equal partnership and, if differences in interpretation arise, they should be discussed. At least I was told about the cameras beforehand. Fortunately, it was a very good fee and the food was Turkish, because in every other way it was not a delightful experience.

I returned to Turkey some months later for a further eight concerts. The most exciting was the first, when I played the Vivaldi Concerto and Vivaldi Variations again, and also my own *Concerto for a Rainbow*, written between 1980-81. Even though its one student performance and a subsequent self-financed demo received what can only be described as rave reviews, up until now it has had only the one public performance. It is a bit dis-spiriting but I think 'would be' composers should know that getting your babies on their feet, out in the world, is not easy, especially when a few people are involved. Perseverance is a very necessary quality. That is why some composers form their own ensembles, ie Maxwell Davies in his early days with The Fires of London. Promoters understandably want posteriors perched for performances, but it seems quite absurd in the field of guitar that the only concerto they seem to think will do this is the one we pluckers affectionately call the '*Ourangoutang*' or '*Orangejuice*' (need it be spelled out?). There are quite a few other very attractive works - they just need to be played to become known, then popular.

In August I am supposed to do as last year and on my judge's wig for the Second International Guitar Competition in Patras, Greece. Do I hear a cry of 'hypocrite!?' I openly admit it's an easy way to get paid to visit a lovely Greek island or two. With the present tensions in that area, I hope a Turkish stamp in my passport doesn't prejudice my welcome. The ordinary people, I know, are extremely friendly.

Professorial news



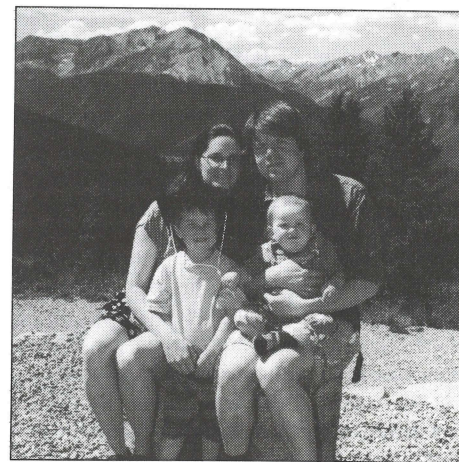
Maurice Hasson receiving the Order of Andrés Bello from the Venezuelan Minister of Education Dr Antonio Luis Cárdenas Colmenero following the decree of the President of the Republic of Venezuela, Dr Rafael Caldera

During his recent tour in Latin America, professor of violin **MAURICE HASSON** was granted the highest distinction the Venezuelan Government bestows on an artist, the 'Order of Andrés Bello' in its First Class. On 15th December 1996, Maurice played the *Scottish Fantasy* by Bruch and the Khatchaturian Violin Concerto with the Orquesta Municipal in Caracas under the baton of Maestro Eduardo Rahn. After the performance, the decoration was awarded by the Minister of Education, Dr Antonio Luis Cárdenas Colmenero, following the decree of the President of the Republic of Venezuela, Dr Rafael Caldera. Maurice Hasson received the award for his outstanding contribution to musical life in Venezuela. In the last ten years the 'Order of Andrés Bello' has also been awarded to Gabriel García Márquez, Marcel Marceau and John Williams.

Recent major concerts for **PETER HOLTSAG** (professor of recorder) include Bach flute recitals with Ketil Haugsand (harpisichord) in Thüringen (Bach-land ...), as well as a series of solo recitals at the RAM, in Hamburg and Amsterdam in September and October. Peter played in a staged performance of Monteverdi's *L'Orfeo* at the Amsterdam Opera in November and gave concerts in the Netherlands with his recorder trio La Fontegara Amsterdam in January and March. This coming August he will teach again at the 11th International Course for Early Music in Lisbon.

Professor of cello **MATS LIDSTROM** spent last summer with his family in Aspen, Colorado - an excellent place to be married - which took place on 7th August. Mats is busy performing and recording with Lynn Harrell. For EMI they recorded a trio for violin and two cellos written for Lynn and violinist Nadja Salerno-Sonnenberg by Mats in the spring of last year. Release is scheduled for this spring, along with a

recording of Elgar's Cello Concerto with the London Symphony Orchestra conducted by Andrew Litton. This coming summer will again be spent in Aspen, interrupted only by a recording project for Hyperion of French sonatas for cello and piano. Mats can be heard in the Wigmore Hall on 29th May in chamber music by F. W. Korngold, born 100 years ago. This recital is a shared event with singer Anne-Sofie von Otter.



Professor of cello Mats Lidstrom and Family pictured in Aspen

JONATHAN PAPP (1988) has devised and been responsible for all music and language preparation for a new disc of *arie antiche* with baritone Dmitri Hvorostovsky and the Academy of St Martin-in-the-Fields conducted by Sir Neville Marriner (Philips). He has given recitals with Dame Kiri te Kanawa in the Symphony Hall Birmingham and with Dmitri Hvorostovsky in London, as well as giving concerts and coaching for the Walton Foundation on Ischia. He has also received invitations to take masterclasses at Naples University and the Peabody Conservatory in the USA.

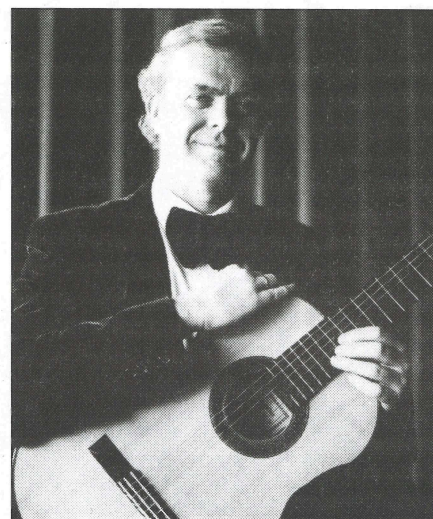
COLIN METTERS, director of conducting studies, undertook a five-week tour of Australia last summer giving concerts and

conducting masterclasses. In March this year he spent ten days in Hanoi and Ho Chi Minh City at the invitation of the British Council and the Vietnamese Ministry of Culture, working with the National Symphony Orchestra and the Ho Chi Minh City Symphony and visiting the music conservatoires in both cities to advise on national orchestral policy and development. He will also visit the Lasalle-Sia College of the Arts in Singapore, giving a Conducting Masterclass at the Nanyang National Institute for Education and working with the Singapore Symphony Chorus, the Singapore Philharmonic Choir and the National Youth Orchestra of Singapore. Colin contributed the chapter on *The Young Conductor* in Trevor Ford's *Musician's Handbook* (Rhinegold 1996), the first time a chapter for conductors has been included.

Congratulations to **GRAHAM COLLIER**, artistic director of the jazz course, who celebrated his 60th birthday on 21st February. On 16th February in the Royal Festival Hall foyer and 26th February in the RAM, concerts presenting 60 years of jazz were held, including works by Duke Ellington, Count Basie, Charles Mingus, Gil Evans and Graham himself. On 20th March a concert of Graham's music was held in Copenhagen, and further concerts are planned for London later this year.

Professor of guitar **JOHN MILLS** will be taking part in the Darwin International Guitar Festival in Australia, which runs from 30th June to 12th July. He writes: 'In addition to giving a concert which includes the Australian premiere of Patrick Gower's *The Death of Lorca* for guitar, strings and percussion, I am also serving on the Jury of the Guitar Competition. This event will be followed by concerts in New Zealand, further performances in Australia, and the tour concludes with a recital in Singapore on 8th August. I also have a 50th birthday celebration concert at the Wigmore Hall on 14th September, at which it is hoped to premiere a new work for guitar and strings by Paul Lewis, plus another piece for the same combination with harp by the up-and-coming Swedish composer Tommie Haglund.

Professor of viola **MARTIN OUTRAM**'s (1983) broadcast in February of Britten's early *Portrait* for viola and strings followed his tour last April to Russia where he performed the work in Moscow, Ekaterinburg and St Petersburg with Martyn Brabbins conducting Sinfonia 21. More recently he was the soloist in Berlioz's *Harold in Italy* at St John's, Smith Square with **Andrew Fardell** (1983) conducting the Salomon Orchestra. Martin and Andrew were schoolboys together at King Edward VI Grammar School in Chelmsford, and Andrew was best man at Martin and Melanie's wedding in 1987. In January this



Professor of guitar John Mills

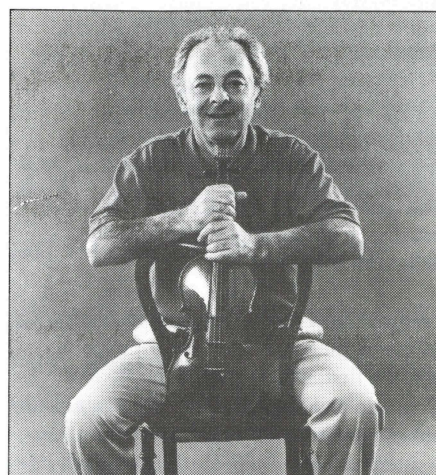
year, Martin began giving recitals with the pianist Julian Rolton, including a concert as part of the 85th birthday celebrations for former BBC Symphony principal viola Harry Danks, organised by **John White**. Their engagements later this year include a programme of British works at the 1997 Lionel Tertis International Viola Competition and Workshop on the Isle of Man in August.

Professor of violin **GYORGY PAUK** writes that his 1996-7 season included engagements in Japan, Israel, the Netherlands, Finland, Denmark, Sweden, Spain and in the UK. His summer schedule is crowned with festivals such as Edinburgh, Cheltenham, Verbier (Switzerland, where he is giving a week's master class), and in the USA at Aspen, Santa Fe, Ravinia and Yale. He has also accepted a permanent master class at the Conservatory in Winterthur in Switzerland, where he is working with exceptionally talented violinists once a month. György will be a jury member of the International Violin Competition in Hannover in October 1997 and will be celebrating the 25th anniversary of his trio (with pianist Peter Frankl and cellist Ralph Kirshbaum) by giving many concerts culminating in the Wigmore Hall in May. Composer James McMillan is writing a trio commissioned by the BBC.

In recent months director of Commercial Music **NICK INGMAN** has orchestrated and conducted for the films *GI Jane* (starring Demi Moore, for director Ridley Scott; *The Saint* (starring Val Kilmer, for director Philip Noyce) and *One Night Stand* (starring Wesley Snipes, for director Mike Figgis); and records for Gary Barlow, Oasis, Menswear, Radiohead and Des'ree. Nick has been asked to go to New York in July this year with Portishead to record their new video with the New York Philharmonic. *The Lighthouse Family Album*, which Nick arranged and conducted, has just tipped the two million sales mark and was nominated for the BRIT awards.

Professor of chamber music **SIEGMUND NISSEL** continues his busy international schedule with a course at Snape Maltings in April, courses in Israel and Holland in July, the Amadeus Summer Course in London plus others in Prague, Vienna and Budapest. In October he will be a member of the Jury of the 'Vittorio Gui' International Chamber Music Competition in Florence, and in November give a concert in Venezuela. December sees a course at Klagenfurt, and in January he will again join an international jury at Graz, Austria.

MARTIN SPEAKE, contemporary music coordinator in the jazz department, was awarded the John Ireland Prize by the Worshipful Company of Musicians last August. Martin was nominated by the Academy.



Professor of violin György Pauk

NICHOLAS WALKER's (1978) CD of the complete piano music of Balakirev Volume 1 was released on ASV (CD DCA 940) last summer, to great critical acclaim. Praised as a pianist with 'the flair of the full-scale virtuoso and a sparkling intelligence' (*BBC Music Magazine*), he was commended by *Gramophone* for his 'sensitivity and subtly varied tonal palette', while *CD Review* said that the performances were 'played with insight and invigorating fervour'. Many commentators wondered that such exciting and captivating music should have been overlooked. The remaining volumes are eagerly awaited, especially as Nicholas recently gained access to the Balakirev archive in St Petersburg. Last semester he played for the first time in the Republic of Ireland and Switzerland. Recently he completed his first orchestral composition and is now working on a major project based on Gregorian chant.

Professor of viola **JOHN WHITE** (1963) will direct a workshop session at the Lionel Tertis International Viola Competition and Workshop to be held on the Isle of Man between 23-30th August. (Further information +44 (0) 1624 832662 or <http://www.enterprise.net/arts/tertis.htm>). His



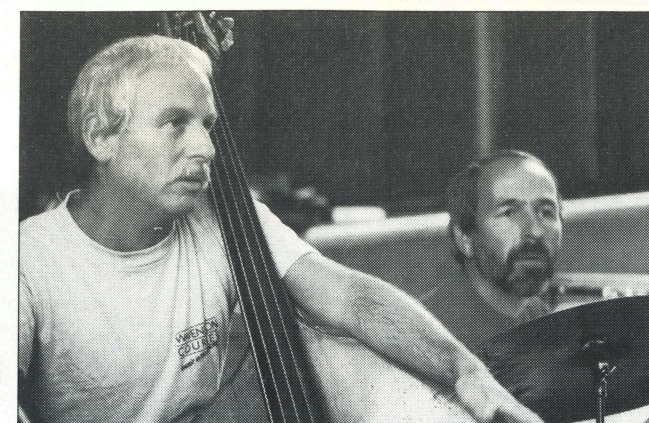
Nicholas Walker (see left)

book, *An Anthology of British Viola Players*, with a foreword by Lord Menuhin will be launched on 26th August and will be published by Comus Edition. John has been invited to give masterclasses at the Beijing Conservatoire in the autumn of 1997 and will be Host Chairman for the XXVI International Viola Congress to be held between 16-19 July at the Royal Scottish Academy of Music and Drama, Glasgow, in memory of William Primrose.

ALISON PEARCE is delighted to have been recently appointed as a professor to the vocal department. During the past year some of her engagements have included recording four leading roles in British 20th-century opera for the BBC, working with the Philharmonia, English Chamber Orchestra, Royal Liverpool Philharmonic Orchestra and Bournemouth orchestras; appearing at the Three Choirs Festival, the Royal Festival Hall and Symphony Hall, Birmingham, as well as touring Israel, Spain, France, Belgium, Holland and Norway for performances of works ranging from Penderecki's *Te Deum* through Bach *St Matthew Passion*, Elgar *The Light of Light*, Poulenc *Gloria*, Verdi *Requiem* and Mendelssohn *Elijah*; to *Manon Lescaut* and *Amelia* in *Un Ballo in Maschera*, as well as recitals of Celtic music with harp. Alison also finds time to direct a summer school for singers, and has accepted invitations to give masterclasses in the UK, France, Italy and Israel. She has recently returned from a solo tour of Poland, celebrating the music of Szymanowski, and is looking forward to forthcoming visits to sing in France and Africa. In summer she will take part in a performance of Paul Patterson's *Te Deum* at the Hereford-Three Choirs Festival, in celebration of the composer's 50th birthday.

DOMINIC ALLDIS has released a new album entitled *Turn Out the Stars*, featuring songs written by the legendary jazz pianist Bill Evans. He is accompanied by bassist Geoff Gascoyne, drummer Dave Ohm, with contributions from vocalist Claire Martin, harmonica player Adam Glasser and the Pirandello String Quartet (former students of the RAM). Dominic is also the author of a successful book, *A Classical Approach to Jazz Piano*, which is available from music shops or directly from 0171 381 2963. His e-mail address is dominicalldis@canzona.cityscape.co.uk and Website at <http://www.gold.net/dominicalldis>.

More news from the Jazz Department. *Secret Spaces* is the name of a CD by the Steve Plews Trio, which includes professors **JEFF CLYNE** (string bass teacher and RAM jazz workshop coordinator) and **TREVOR TOMKINS** (drums and RAM jazz ensemble coordinator). The recording is supported by the Peter Whittingham Award, administered by the Musicians Benevolent Fund, and is available on ASC Records (ASC CD3). Trevor and Jeff also join **John Horler** (piano, 1967) on a CD (by the John Horler Trio) called *Lost Keys* with original compositions and works by Bill Evans, Ken Wheeler and others. Available from Mastermix (CHECD00109), *The Observer* reviewer said 'Musicians know John Horler as one of the finest jazz pianists that Britain has ever produced, but his name is rarely banded about among fans. This



Jazz Professors Jeff Clyne (bass) and Trevor Tomkins (drums)

mixed set of standards and originals should be heard by anyone with a taste for melodic invention and sophisticated harmony, both Horler specialities. His rapport with bassist Jeff Clyne and drummer Trevor Tomkins is so close it sounds like mind-reading.' Trevor and Jeff join singer Jacqui Dankworth and an ensemble of jazz and classical players performing five settings of works by A.E. Housman composed by **John Dankworth** (1946), Patrick Gowers, Andrea Vicari, Dick Walter and John Williams on *Spotlite Jazz* (SPJ-CD559), and Trevor performs on an album called *Classics (Live)* (Slam CD222) with Howard Riley/Art Themen Quartet. A review of this album in *The Times* says that 'this superb album provides yet more proof that British jazz's fifty-somethings are in many ways a great deal less staid than their younger equivalents'.

Professor of violin **ERICH GRUENBERG** has been appointed Chairman of the Jury of the Yehudi Menuhin International Competition for Young Violinists, to be held in Boulogne sur Mer in early April 1998. He will also be coordinating the choosing of repertoire requirements and condition procedures for this competition. Erich recently directed an ensemble of players from the Academy, under the auspices of the Richmond Concert Society, in celebration of the life of one of their members, Prebendary Robin Rogers. The concert, which began with Grieg's Holberg Suite, received an excellent review in the *Middlesex Chronicle*. Erich Gruenberg performed Andrzej Panufnik's Violin Concerto, written for Yehudi Menuhin in 1971, and then came Vivaldi's *Four Seasons*, with his pupils **Ben Nabarro** performing Spring, **Hanna Perowne** Summer, Roy Theaker *Autumn* and Erich himself, *Winter*.

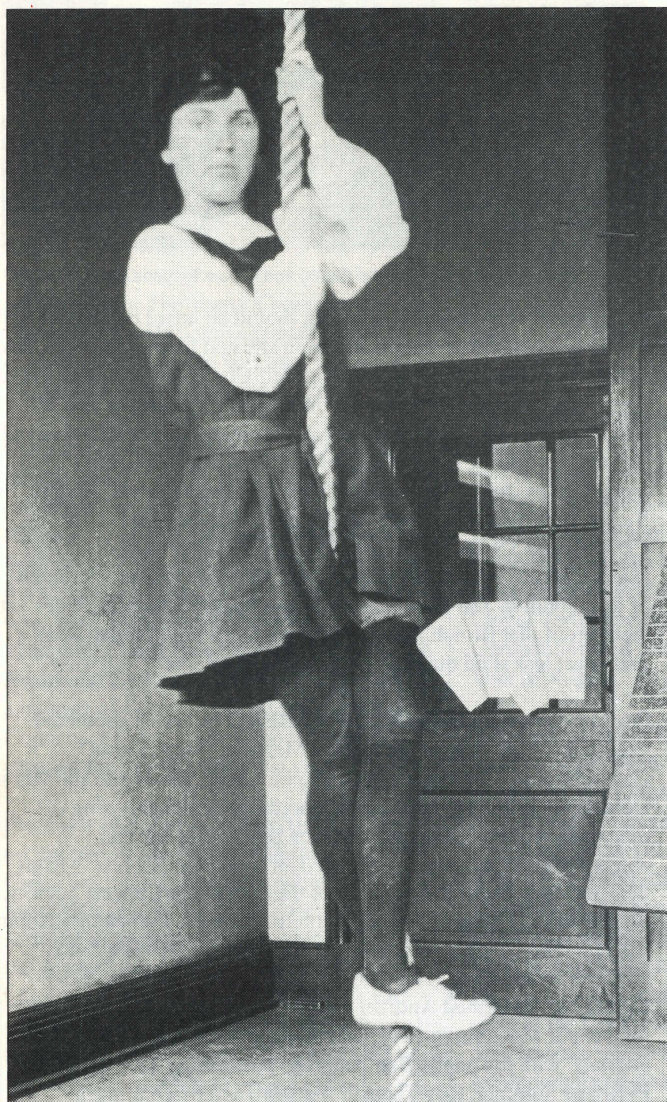
DEATHS

It is with deep regret that the Academy notes the deaths of the following

Clara Butterworth ARAM (Mrs Montague Phillips), aged 108 years	David Parker AM, 16th June 1966 (RAM 1952)
William Greasley , January 1997 (former House Manager, RAM)	Dr Arthur Pritchard DMus HonRAM FRCO, 15th February 1966 (Professorial staff 1947-83)
Dinah Demuth ARAM, 16th January 1997 (RAM 1949)	Charles Proctor FRAM, 26th November 1996
Eric Fenby HonRAM, February 1997 (Professorial staff 1964-77)	Enid Quiney ARAM, September 1996 (Professorial staff 1952-84)
Alan Gibson ARAM, 9th February 1996 (1930s)	Gwendolyn Reich ARAM, September 1996 (RAM 1932)
Dr Douglas Guest CVO HonRAM, November 1996	Sir Charles Sopwith HonFRAM, 15th November 1996 (Governing Body, 1973-87)
Esther Gwynn (née Hulbert), December 1996, aged 91 years	Constance Stocker ARAM, 9th October 1996, aged 92 years
Arthur Jacobs HonRAM, 13th December 1996 (Professorial Staff, 1964-78)	Judith Thomas , 28th January 1997 (Teacher, Junior Academy, 1979-90) (RAM 1960)
Alexander Kelly FRAM, 22nd October 1997 (Professorial staff 1960-96) (RAM 1951-53)	Dr Herbert Wager Winterbotham DMus (Hon), MGSILIF (1988), MSc (Music, Salford), FNSM, FTCL, LRAM, ARCM, FRSA, CEng. MIMechE MRAeS
Eileen Norris (née Willmott, 26th February 1997) (RAM 1931)	
Mary Genn O'Neill , 4th January 1997 (Sub-professor, 1932-3)	

Looking forward

An exercise class in Room 114 (first floor),
First World War period



WHO IS LOOKING FOR WHOM

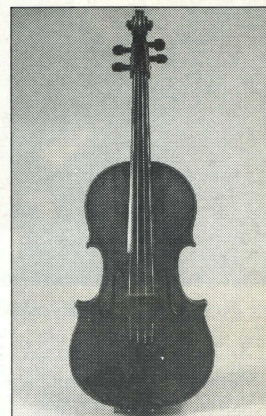
Requests have been received from alumni who would like to be in touch with the following. Whilst we are only too delighted to help, it should be stressed that no personal information will be given out without first asking the permission of the person concerned. Kindly let Janet Snowman know if you are able to help.

Shelagh Brown
Bit Cheng Ta
Noreen McCandless
Patricia Finch
Hai Eng Lim (1967) (Singapore)
Jeanette Evans (née Pound)

STOLEN OBJECTS REUNITED WITH OWNERS

We are delighted to announce that both medals handed in to the Academy and listed on the rear of the last *Newsletter* have now been reunited with their delighted and surprised families! Each had been stolen (one found in a car-park in Bury, Lancs, and the other handed to Maidstone Police).

Royal Academy of Music ITEMS FOR SALE



Postcards (30p each) - *Left*, Portrait of Giulia Grisi by Bouchot, 1840 (Duke's Hall) and the 'Archinto' viola by Antonio Stradivarius, 1696, *right*

SWEATSHIRTS £12.99

Navy with small wording *Royal Academy of Music* on left chest in red - sizes XXL, L
Black with small wording *Royal Academy of Music* on left chest in white - sizes XXL, XL, L, M

BLACK BASEBALL CAPS £3.50 with Royal Academy of Music in red

THE MOUSE ACADEMY - charming A3-size cartoon of Academy building by former student Charlotte Page £2.95

Green leatherbound refillable **NOTEPADS** with gold-embossed RAM crest £1.50

Please include 50p extra postage per item and make cheques payable to RAM Development Co Ltd. Further details from Pandora Davies in the Development Office (0171 873 7333)

POSTCARDS of the Academy plus paintings and objects in the building - 30p each or £3.50 for a set of 13, available from the General Office



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The Royal Academy of Music Newsletter is compiled, edited and produced by Janet Snowman in the RAM's Development Office on equipment kindly donated by Digital Equipment Corporation.

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